

780.97 Y39 1948

Kansas City
Public Library



This Volume is for
REFERENCE USE ONLY

VIÄÄRÄLÄ SISÄILMÄ
YTTÖ ZADMAN
OM

The Year in American Music

1948 EDITION

ЧИТАЛИ СЛУХА
ЧТО ЗАВАДЯТ
ОНИ

THE YEAR IN
American
Music

1948 EDITION

EDITED BY DAVID EWEN



ALLEN, TOWNE & HEATH, INC.
New York

COPYRIGHT 1948 BY ALLEN, TOWNE & HEATH, INC.

FIRST PRINTING

PRINTED IN THE UNITED STATES OF AMERICA

CONTENTS

	PAGE
I. CHRONICLE OF EVENTS	3
II. MUSICIANS IN THE NEWS	221
III. COMPOSERS IN AMERICA	232
IV. WORLD PREMIERES	281
V. AMERICAN PREMIERES	317
VI. FESTIVALS	327
VII. ORCHESTRAS	333
VIII. OPERA COMPANIES	387
IX. AWARDS	403
X. MOTION PICTURES	424
XI. BOOKS ON MUSIC	431
XII. OBITUARIES	445
XIII. RECORDED MUSIC	481

FOREWORD

THE YEAR IN AMERICAN MUSIC enters its second year with the present volume.

With the new edition several important changes have taken place. The second volume (as had been promised in its predecessor) now encompasses an entire year of musical activity: from June 1, 1947 through May 31, 1948. Thus the summer events now come in for consideration. Once again, the country's entire musical activity in all its varied facets has been thoroughly sifted, and from it all the significant developments have been reported objectively in a day-by-day chronicle.

The sections supplementing the chronicle have been increased in number to augment the usefulness of the book as a source of information. Five additional listings will be found: World Premieres, American Premieres, Festivals, Motion Pictures, and Musicians in the News. These, of course, supplement the seven sections which appeared in the previous edition: American Composers, Symphony Orchestras, Opera Companies, Awards, Books on Music, Recordings, and Obituaries.

Some of the new features found in this book are the fruits of suggestions which leading music critics throughout the country kindly sent us. The editor appreciates the thoughtfulness that motivated their writing to us, and the value of their ideas.

To press representatives of orchestras, opera companies, other musical organizations, and individual artists, whom we deluged with communications and queries — by letter, phone, and wire — the editor wishes here and now to express particular indebtedness. Without their co-operation, this project would be impossible.

A final expression of appreciation, too profound to find appropriate description, must go to the small but valiant staff which has been the last word in industry, patience, and consecration. My right hand, Lillian Hurwitz, has played such a major role in every phase of this book's preparation and development, that she has been more of a collaborator than an assistant. Lorraine Lerner has patiently reduced the mountains of newspaper clippings into molehills of integral and essential information and facts. Jessica Blum and Rita Chipkin have been immeasurably helpful in collating the materials for some of the more important listings.

D. E.

I. CHRONICLE OF EVENTS

June 1, 1947 – May 31, 1948

JUNE

June 1

THE AMERICAN premiere of Benjamin Britten's two-act opera, *The Rape of Lucretia*, was given this evening at the Shubert Theater in Chicago, a production of the Chicago Opera Theater. (Pacific Coast premiere: June 17, by the Hollywood Chamber Opera Company at the Wilshire Ebell Theater in Los Angeles. First performance of a revised version: April 3, by the Grand Opera Guild Workshop in St. Louis.)

Originally introduced at the Glyndebourne Festival in England in the summer of 1946, *The Rape of Lucretia* was performed approximately 130 times in England, and has been produced in Holland, Belgium, and Switzerland, before reaching this country.

The libretto by Donald Duncan was adapted from André Obey's play, *Le Viol de Lucrece*. It concerns itself with the seduction of Lucretia (wife of the Roman general, Collatinus) by the Etruscan prince, Tarquinius, during the Etruscan domination of Rome.

The form of the opera is somewhat unconventional, approximating that of a Greek drama with music. A one-woman and one-man chorus explain and interpret the action. The economical orchestra (twelve pieces in all: a string quartet, woodwinds, French horn, harp, percussion, and piano) provide a subdued atmospheric rather than dramatic background. The score is highly melodic, frequently achieving moments of dramatic intensity and tension through the use of dissonance. Felix Borowski described the new opera in the Chicago *Sun* as a work of "notable originality and power."

Paul Breisach directed the performance from the piano, and Carlos Alexander was stage manager. The cast included Belva Kibler as Lucretia, Frank Rogier as Tarquinius, Carlos Alexander as Collatinus,

Regina Resnik as the Female Chorus, Marguerite Piazza as Lucia, Alice Howland as Bianca, Emile Renan as Junius, and Edward Kane as the Male Chorus.



The world premiere of Theme and Variations, for accordion and orchestra, by Roy Harris, took place this afternoon at Orchestra Hall in Chicago, in a performance conducted by the composer, with Andy Rizzo as soloist. This is the first composition for that combination written by a serious American composer. It was created in an attempt to elevate the accordion to symphonic status, on a commission from the Midwest Accordion Association. (A second performance was given over the ABC network on June 7.)

Developed in a single movement of seventeen minutes' duration, the work was described by the *New York Times* as "melodious, straightforward . . ." not only exploiting the "solo instrument's especial range of tone color," but also adapting "the orchestra to the instrument, often making it swell and diminish in volume on a single note in the way an accordion does."

The program was devoted exclusively to accordion music. William Kuehl performed solo arrangements of numerous compositions by the masters. Rizzo, who played the Harris opus, is president of the association which commissioned the work. The orchestra was composed of members of the Chicago Symphony Orchestra. Rizzo added a second work by Roy Harris: *Evening Peace*, for solo accordion.

June 2

The first postwar convention of the National Association of Music Merchants began today at Palmer House in Chicago, and continued through June 5. Registered attendants numbered 7,318, while 245 exhibitors from this country and abroad presented the largest showing of musical merchandise in the history of these conventions.

In his keynote speech, Louis G. LaMair, president of the association, reported that although interest in music was at an all-time peak, the music industry — except in the sale of phonograph records — had been backslicing noticeably during the past twenty years, despite the gain in population. He cited the decline in the volume of piano business since 1921, when 185 manufacturers did an annual business

of \$73,000,000 to 1939 when there were only 39 manufacturers with an annual total of \$20,000,000.

Measures urged to counteract this trend included the expenditure of \$100,000 on research and promotion, particularly toward the inclusion of more music in the public schools, and improved standards and higher pay for teachers in order to make the profession more attractive. The first specific development under this program was the establishment of the American Music Conference (see September 11).

During the session, a strong appeal was made to abrogate the ten per cent excise tax on musical instruments on the grounds that "inclusion of musical instruments in the category of luxuries for taxation is wholly inconsistent with American faith in education."

Demonstration of the use of electronics in music drew particular attention to the stroboscope, a portable device for tuning pianos by eye instead of ear, and the phonoscope, a new method of music appreciation combining visual aids with phonograph records. Great interest was also shown in a new kind of sixty-four key portable piano, designed by Charles Frederick Stein, which could be carried in a canvas zipper bag.

June 4

The Music Critics Circle of New York announced awards for outstanding new compositions by American citizens heard for the first time in New York during the 1946-47 season:

Orchestral Music: Symphony No. 3 by Aaron Copland. Honorable Mention to Symphony No. 2 by Douglas Moore.

Chamber Music: String Quartet No. 2 by Ernest Bloch. Honorable Mention — String Quartet No. 3 by David Diamond.

Dramatic Music: No award. Honorable Mention to *Street Scene* by Kurt Weill. Special Citation to *The Mother of Us All* by Virgil Thomson. (Mr. Thomson, as a member of the Music Critics Circle, was ineligible for the award.)

Five American chamber-music works, reheard during this period, were singled out as worthy of a permanent place in the repertory: *Capricorn Concerto* by Samuel Barber; Sextet by Aaron Copland; String Quartet No. 2 by Charles Ives; String Quartet No. 1 by Douglas Moore; and String Quartet No. 2 by Walter Piston.

The Music Critics Circle was organized in 1941 with Virgil Thomson as president. Subsequent presidents were Olin Downes (1942), Oscar Thompson (1943), Henry Simon (1944) and Miles Kastendieck who has served continuously since then. Other officers this season are Francis D. Perkins, vice-president, and Harriet Johnson, secretary-treasurer.

June 6

The first two concerts of the fifteenth annual Bach Festival, under the auspices of the Baldwin-Wallace Conservatory of Music in Berea, Ohio, were heard this afternoon and evening at the Kulas Musical Building. The festival itself comprised four performances in two days, each one prefaced by a half-hour concert of Bach chorales by a bass choir in the tower of Marting Hall.

The following works by Bach were heard during the festival: Cantatas Nos. 55, 80, 149, 202; the *Coffee* Cantata; the motet, *Be Not Afraid*; the Brandenburg Concerto No. 3 for orchestra; the Sonata in C major for unaccompanied 'cello; and the complete Mass in B minor. A motet by Johann Christian Bach, *I Wrestle and Pray*, was also performed.

Orchestra and chorus were under the direction of Dr. Albert Riemenschneider, director of the Conservatory, and Cecil Munk and George Poinar, members of its faculty. The soloists were Elizabeth Humphrey, Betty Dean Gotshall, and Janice Swendman, sopranos; Ilone Herman Strasser, contralto; Harold Haugh, tenor; Leonard Treash, basso; Esther Pierce, 'cellist.

June 10

The ninth annual music festival of Brigham Young University — held this year in conjunction with the Utah County Centennial Celebration — began this evening at the Joseph Smith Building in Provo, Utah. Alfred Wallenstein conducted the Los Angeles Philharmonic Orchestra in Wagner's Prelude to *Die Meistersinger*, Kodály's *Hary Janos* Suite, and Beethoven's Symphony No. 3 in E-flat major, ("Eroica").

The festival continued until August 14. It comprised eight concerts in the first six days by the Los Angeles Philharmonic Orchestra under Wallenstein's direction; four performances by the Roth String Quartet, one devoted to the music of Brahms in honor of the fiftieth anniversary of his death, and another to American composers; recitals by Carlos Alexander, baritone, Frances Watkins, soprano, and Carl Fuerstner, pianist; a joint Pop concert by Miss Watkins and Alexander; and performances of Bach's *Passion According to St. Matthew* and Mozart's opera, *The Abduction from the Seraglio*, both conducted by Alexander.

Sanford Schonbach, violist, and David Frisina, violinist, were soloists with the Los Angeles Philharmonic Orchestra; Carl Fuerstner, pianist, and Louis Booth, oboist, appeared as guests with the Roth String Quartet.

June 13

The thirtieth season of orchestral concerts at the Lewisohn Stadium in New York began tonight under the baton of Pierre Monteux. Isaac Stern, violinist, was the guest artist, performing the Tchaikovsky Concerto in D major. The New York Philharmonic-Symphony Orchestra played Beethoven's *Leonore Overture, No. 3*, and Symphony No. 3 in E-flat major, ("Eroica").

Of the scheduled forty concerts — five evenings a week up to August 9 — thirty-eight and a half took place, rain having canceled one and aborted a second after intermission. The programs offered 195 works by ninety-one different composers, fifteen of them Americans. Four conductors new to the Stadium were among the eleven who led the orchestra this season: Hans Schwieger, Bernard Herrmann, Richard Korn, and Robert Zeller.

One of the notable events of the season was the first concert performance of a complete opera at the Stadium, on July 14 — Puccini's *Madama Butterfly*. Dimitri Mitropoulos conducted. The cast included Eleanor Steber as Cio-Cio-San, Thelma Altman as Suzuki, Felix Knight as Pinkerton, John Brownlee as Sharpless, Lester Englander as Goro, Duane Crossley as the Bonze, Jean Herman as Kate Pinkerton, Roy Wilde as Prince Yamadori and the Commissioner, and the Robin Hood Dell Chorus.

Another event of outstanding interest was a Grace Moore Night honoring the memory of the late soprano (see June 16).



The thirtieth season of the Goldman Band was inaugurated this evening on the Mall of Central Park, New York. Edwin Franko Goldman conducted. This was the organization's 1,697th concert, each one of which was conducted by Goldman either in part or in whole.

The program followed a familiar pattern, offering works by Philip James, Berlioz, Sibelius, Vaughan Williams, Goldman, Grainger, Prokofieff, and Respighi. Two world premieres were included: a new march by Edwin Franko Goldman, *World Peace*, and William Grant Still's suite, *From the Delta*.

Still described his new work as follows: "Although in the past I have written music reminiscent of several other states of our Union, this is the first time that I have tried to express in music the romance of the delta country in my native state of Mississippi. These three short pieces are, however, all original. No one of them is based on authentic folk material. In the first section, the metal block on the piece of wood is used to suggest the sound of a sledge hammer driving spikes." The suite is in three movements: Work Song; Spiritual; Dance.

The current season of the Band extended to August 10 and included six concerts a week, four in Central Park, New York, two in Prospect Park, Brooklyn, all free. The composer most often heard was Bach (thirty-two times). Of the eighty-three composers represented, twenty-six were Americans. There were three world premieres: the two works mentioned above, and *Capriccio* by Dai-keong Lee on July 5. The most important novelty of the season was the American premiere of Berlioz' *Funeral and Triumphal Symphony*, Op. 15, for band and chorus. (See June 23).

The Goldman Band concerts were inaugurated in 1918 at Columbia University in New York. In 1922, these performances were transferred to the Mall in Central Park, and two years after that, their financing was undertaken by Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim. When Daniel Guggenheim died in 1930, his widow continued to present the concerts as a memorial to her husband. After the death of Mrs. Guggenheim, in 1944, a foundation

was started by the Guggenheim family to continue them as the Daniel and Florence Guggenheim Memorial Concerts. Since 1924 the family has provided more than \$1,125,000 for this project.



The third annual music festival sponsored by the Philadelphia *Inquirer* took place tonight at the Municipal Stadium in Philadelphia with Paul Whiteman serving as master-of-ceremonies.

The limelight was focused on the debuts of two singers who had earned this appearance by virtue of having won the "Voice of Tomorrow" competition sponsored by the festival from among 754 entrants. They were Constance Bell Stokes, mezzo-soprano, who was heard in the "Habanera" from Bizet's *Carmen* and a song by Richard Rodgers; and Andrew G. Gainey, baritone, who sang the "Vision fugitive" from Massenet's *Hérodiade* and "I Got Plenty of Nuttin'" from Gershwin's *Porgy and Bess*. They displayed, Linton Martin wrote in the *Inquirer*, "vocal gifts of exceptional and engaging quality."

The New York Philharmonic-Symphony Orchestra under Alexander Smallens played Gershwin's *An American in Paris*, and the Philadelphia La Scala Opera Corps de Ballet danced to Richard Strauss's Waltzes from *Der Rosenkavalier*. Other musical organizations participating were Fred Waring and his Pennsylvanians, the All-High School Orchestra conducted by Louis G. Wersen, the United States Marine Band, the Philadelphia Piano Orchestra conducted by Carle Knisley, the Philadelphia Catholic High School Girls' Chorus, Jeno Donath conductor, the Washington Redskins' Band, and the Philadelphia Suburban Chorus conducted by Clyde R. Dengler.

Robert Merrill, baritone, was heard in songs by Rossini, Bizet, and Victor Herbert; and Hazel Scott, pianist, played works by Manuel de Falla and Dinicu.

June 16

The first annual Virginia Music Festival was inaugurated today at the Scott Stadium at the University of Virginia in Charlottesville. Originally scheduled to begin on June 13, the opening event was twice postponed by rain.

More than fifteen thousand attended the three events held on consecutive evenings, at each of which the National Symphony Orchestra of Washington, D. C. was heard, conducted by Hans Kindler, musical director of the festival. The opening program included the following works: *Leonore Overture, No. 3* by Beethoven, Symphony in D major, K.385 ("Haffner") by Mozart, and the suite from *The Fire Bird* by Stravinsky. Mona Paulee, mezzo-soprano, was guest artist in two arias by Mozart and in the *Alto Rhapsody* of Brahms; in the latter work she was assisted by the University of Virginia Male Chorus.

John Powell was guest artist at the second concert, playing his own *Rhapsodie nègre*, for piano and orchestra. Mr. Kindler also conducted the *Academic Festival Overture* of Brahms and Franck's Symphony in D minor. The third and concluding event was an all-orchestral concert, the program of which comprised Handel's Prelude and Fugue in D minor, arranged for orchestra by Mr. Kindler; Mendelssohn's Symphony in A major ("Italian"); Paul Creston's *Frontiers*; and Brahms's Symphony No. 1 in C minor.

The Virginia Music Festival was made possible by a group of music lovers in and around Charlottesville who formed an organization which was granted a charter by the State Corporation Commission to function as a non-profit organization. The sum of \$31,735 was contributed by 333 members for the building of a collapsible orchestra shell and for defraying the expenses of conducting the festival. Officers are Mrs. Randolph Catlin, president; Mandeville Webb, vice-president; Jill H. King, secretary; and J. Nelson Brown, treasurer.

June 19 .

The Watergate Concerts of the National Symphony Orchestra began tonight their eleventh season on the banks of the Potomac near the Lincoln Memorial in Washington, D. C. This was the first of eighteen performances heard over a period of six weeks. Richard Bales, music director of the National Gallery of Art and newly appointed musical director of these concerts, conducted a varied program which included works by Handel, Hanson, and Harl McDonald. Mona Paulee, mezzo-soprano, sang arias by Mascagni and Thomas, and several songs.

It was at a Watergate concert that Richard Bales made his debut as a conductor in 1935, on an invitation of Hans Kindler, director of the winter season of the National Symphony Orchestra. During the summer of 1940, Mr. Bales was selected by Serge Koussevitzky for private instruction in his group of five young Americans chosen as outstanding and coming conductors (a group that included Leonard Bernstein and Thor Johnson). Three years later, Bales took charge of musical performances at the National Gallery of Art in Washington. Subsequently he organized the National Gallery Sinfonietta, which has given vital festivals of music including many new works by American composers.

June 20

A novel note in the performance of opera was struck tonight by the Lemonade Opera Company (so-called because lemonade was sold during intermissions), a new organization making its debut at the Greenwich Mews Playhouse in New York City. Composed of young professional singers, the company aspires to give streamlined performances of opera in English in which simplicity and informality are the leitmotiv. The bandbox stage had flats painted on both sides; a change of lighting indicated a change of scene; two pianos were used in place of an orchestra.

The opera was Mozart's *Don Giovanni*, played to a capacity and enthusiastic audience. On July 13, the company presented a dual bill: Humperdinck's *Hansel and Gretel* and Pergolesi's *La Serva padrona*.

Giving alternating performances of these three operas three times a week up through August, the company played to audiences totaling five thousand, an impressive figure when the capacity of the house is considered (260). The nineteen members of the company, who had invested \$25 apiece to make this project feasible, were each able to realize a profit of \$200.

The three productions were produced, conceived, and directed by Max Leavitt. Kenneth Hieber was musical director, and the stage manager was Arthur F. Devine. Bertha Melnik and Richard Gale provided the instrumental background on two pianos.

The somewhat surprising financial as well as critical success achieved by the young co-operative group was continued and in-

creased throughout the fall and winter season when the productions were on tour, in Baltimore, Philadelphia, Washington, D. C., and surrounding points, with a brief Christmas holiday return run of *Hansel and Gretel* in New York.

A change in personnel put Sam Morgenstern in charge of the musical direction for this and the ensuing opera season, for which rights were obtained for the American premiere of Prokofieff's farce opera, *The Duenna*, to take place on June 1, 1948.

June 23

One of the most important works in band repertory was heard tonight for the first time in America: Berlioz' *Funeral and Triumphal Symphony*, Op. 15, for band and chorus. It was performed at the Mall in Central Park, New York, by the Goldman Band under the direction of its associate conductor, Richard Franko Goldman, who adapted the work for modern performance. The band was supplemented by a chorus of 240 voices drawn from the choral groups of the Boys and Washington Irving High Schools in New York conducted by Peter Wilhousky.

Berlioz composed this symphony in 1840 for the dedication of the Bastille Column in Paris and the tenth anniversary of the July 1830 Revolution. "I wanted to recall the struggles of the famous 'Three Days of Glory,'" Berlioz wrote, "with a march both terrible and despairing, to be played during the procession; then to present a sort of funeral discourse or farewell addressed to the illustrious dead . . . and finally to intone a hymn of glory as an apotheosis, to be played while the eyes of all should be fixed on the tall column, crowned by the figure of Liberty."

The original performance in Paris called for Gargantuan musical forces: a military band of two hundred, a chorus of two hundred, and an addition of eighty strings. In Goldman's adaptation, only fifty-six band instruments were utilized (with no strings); saxophones replaced the bassoons originally called for, and such obsolete instruments as the ophicleides and horns in G and A made way for their present-day equivalent.

The Symphony is in three movements entitled Funeral March, Recitative and Prayer, and Apotheosis. Francis D. Perkins described the work as follows in the *Herald Tribune*: "The first movement has

mass and dignity as well as extensiveness, achieving its expressed ends sometimes in a dramatic way.... The second movement, perhaps the most distinguished of the three in regard to its musical ideas, is elegiac and poetic.... The main instrumental theme of the finale is effective, while rather conventional, but the gradual ascent to a climax is strikingly wrought and a sense of climax is sustained throughout the closing chorus."



The Anti-Trust Division of the Department of Justice filed suit today in the United States District Court, New York, against the American Society of Composers, Authors, and Publishers (ASCAP). The charge was that the organization was engaging in a world-wide cartel to monopolize musical performing rights through its membership in foreign societies such as the International Confederation of Authors and Composers Societies. Actually, ASCAP had announced only a few days before that it had withdrawn from the International Confederation. Deems Taylor, president of ASCAP, who had sailed for London to attend the congress of the International Confederation, scheduled to begin on June 23, returned to this country without attending the sessions.

The government suit alleges that ASCAP joined with the twenty-six other foreign organizations of the Confederation for the purpose of cross-licensing each other exclusively. This prevented other individuals or groups from access to controlled compositions, and thus violated the Sherman Anti-Trust Act, the action declares, since American businesses were unable to obtain performing rights to music from abroad except through ASCAP, and local non-member composers were balked from the similarly controlled markets abroad.

In its answer, filed nine months later, on March 15, ASCAP denied all the government's allegations and requested that the suit be dismissed or that Broadcast Music, Inc. also be made a defendant in the action.

A sharp attack was leveled by ASCAP against BMI, which was charged with "attempting to destroy all associations of composers and authors and to make the composers and authors of the world subservient to the American broadcasting industry."

BMI, it was alleged, is not a performing rights society at all but a "stock corporation formed by and completely owned, controlled, and

operated by and for the broadcasting industry of the United States. . . . All other users of music are, like the creators of music, denied any voice in its management."

The ASCAP answer further declared that until its own organization in 1914, individual artists had no protection against infringement of their rights and no means of collecting fees for performances of their works either at home or abroad. It denied that its activities to correct these difficulties were illegal.

BMI was established by the broadcasting companies in 1940 during their dispute with ASCAP when all music controlled by the latter society was withdrawn from radio use. Both BMI and ASCAP signed consent decrees in 1941 in anti-trust actions brought by the government. As a result of the terms of that 1941 agreement, the ASCAP brief continued, "ASCAP is confronted by the tacit threat that, if it shall at any time refuse to bow to the will of the broadcasters, the radio industry could once more shut ASCAP's music off the air and utilize BMI in the same monopolistic manner as was done in 1941." Should the government win its present case, ASCAP asserted, the society would be restrained from accepting the American performing rights to the repertoires of any foreign society unless similar rights should also be made available to BMI. This would mean, the brief charged, "that BMI, already an unlawful combination in restraint of trade, would have a potential stranglehold on the music of the world."

An ironic sidelight on the government action stemmed from the fact that less than a year ago another government institution, the Library of Congress, had been co-host with ASCAP for the first post-war convention of the International Confederation which met in Washington, D.C. in October 1946.



The eighteenth season of the Robin Hood Dell concerts began tonight in Fairmount Park, Philadelphia. Dimitri Mitropoulos, artistic director, conducted the orchestra. The program included César Franck's Symphony in D minor, Schubert's Symphony in B minor ("Unfinished"), and the Polka and Fugue from Weinberger's *Schwan-
da*. Marian Anderson, contralto, the guest artist, was heard in three arias by Verdi and Donizetti, and in a group of Spirituals.

The most elaborate event of the seven-week season, which embraced twenty-eight concerts, was a performance in English of Puccini's *Madama Butterfly* in concert version, also heard at the

Lewisohn Stadium in New York. Mitropoulos conducted, and the cast included Eleanor Steber as Cio-Cio-San, Thelma Altman as Suzuki, Felix Knight as Pinkerton, John Brownlee as Sharpless, Lester Englander as Goro, Duane Crossley as the Bonze, Jean Herman as Kate Pinkerton, Roy Wilde as Prince Yamadori and the Commissioner, and the Robin Hood Dell Chorus.

June 25

Eight weeks of free concerts, embracing thirty-one events, opened tonight at Grant Park, in Chicago. Nicolai Malko conducted the Grant Park Symphony Orchestra in the following program: Bach's Prelude and Fugue in D major, transcribed by Respighi; Shostakovich's Symphony No. 9 in E-flat major; the "Rhumba" from Harl McDonald's Symphony No. 2; and Wagner's Overture to *Tannhäuser*. Leonard Warren, baritone, sang three arias by Verdi.

This is the thirteenth season of these concerts, which are sponsored by the Chicago Park District, under the direction of Walter L. Larsen, the organization's general supervisor of musical activities. The Grant Park Symphony Orchestra was organized in 1944.

June 29

A Sacred Song Service by the Covenant Choir and Oratorio Chorus of Erie, Pa., directed by F. L. Whittlesey, opened the seventy-fourth annual summer assembly of the Chautauqua Institution at Lake Chautauqua, N. Y. Throughout the subsequent nine weeks, a succession of recitals, symphonic and choral concerts, and operas provided the season's musical fare.

Seven operas in English, each given a Tuesday and Friday performance, began with Oscar Straus's operetta, *The Chocolate Soldier*, on July 11, and included Verdi's *La Forza del Destino*, Saint-Saëns' *Samson and Delilah*, Auber's *Fra Diavolo*, Mozart's *The Marriage of Figaro*, and Puccini's *Gianni Schicchi* paired with *The Devil and Daniel Webster* by Douglas Moore in a double bill. The Chautauqua Opera Company was under the artistic direction of Alfredo Valenti, while Alberto Bimboni and Igor Buketoff shared the conducting

assignments. Principal artists included Anne McKnight, Annette Burford, and Marion Manderen, sopranos; Jean Browning and Frances Bible, contraltos; Irwin Dillon, Albert Gifford, and Carl Nicholas, tenors; Clifford Harvuot, Hugh Thompson, John McCrae, Gilbert Gallagher, Edgar F. Thompson, and Norman Scott, baritones and bassos.

The Chautauqua Symphony Orchestra, under the direction of Franco Autori for the fourth year, opened its series of twenty-four concerts on July 12. Programs were given regularly on Tuesday, Wednesday, Saturday evenings and Sunday afternoons. They included a world premiere of the Suite from *Zakopane* by Jan Maklakiewicz and the first concert performance of the Suite for Orchestra by Suk-Eiger on August 16. Two other works were played for the first time in America: *Lullaby* by Ekier-Autori and *Nocturne* by Emilia Gubitosi.

Guest soloists appearing with the orchestra included Beryl Rubinstein, Grace Castagnetta, Ida Krehm, Norman Dello Joio, Harrison Potter, Leonard Shure, Stanislas Szpinsalski, James Friskin, Jacques Abram, Janet Strang, Mildred Waldman, pianists; Mischa Mischakoff, Oscar Shumsky, Miriam Solovieff, violinists; Nathan Gordon, violist; Edgar Lustgarten, 'cellist; Ruth Freeman and Frederick Wilkins, flutists; Josephine Antoine, soprano; Irwin Dillon, tenor; and Clifford Harvuot, baritone.

Walter Howe, choral director, conducted the Sunday Night Song Services which included excerpts from Haydn's *Creation*, Handel's *Messiah*, a Bach-Handel program, and an American evening.

Special recitals during the season presented Clifford Harvuot and Earle Spicer, baritones; Josephine Antoine, soprano; James Friskin, piano; Donald Dame, tenor; the Mischakoff String Quartet; and the Columbus Boychoir, which was heard in a performance of Mozart's early opera, *Bastien and Bastienne*.

Included in the regular Chautauqua lectures were four series on music and music appreciation by Leah Thorpe, Marion Bauer, Harrison Potter, Alfred M. Greenfield, and Rebecca Clark.



The opening of the eighteenth season of chamber-music concerts at Music Mountain in Falls Village, Conn., took place this afternoon. The Gordon String Quartet performed Haydn's Quartet in B-flat

major, Op. 76, No. 4; Vincent d'Indy's Quartet No. 2, Op. 45; and the Quartet in A minor, Op. 51, No. 2 by Brahms.

Twenty concerts were heard at Music Mountain, all given by the Gordon String Quartet: fourteen on Sunday afternoons and six on Fridays. David Stanley Smith's Quartet No. 10, which the Gordon Quartet had originally introduced at Tanglewood, Mass. (see July 2) was repeated at the concert of July 20.

The illness of Jacques Gordon, first violinist, necessitated his replacement by Urico Rossi, ordinarily the second violinist. Alfio Pignotti was second violinist, David Dawson violist, and Fritz Magg, cellist.

The Quartet was supplemented by the following assisting artists: Bruce Simonds, Ray Lev, Natasha Magg, Walter Bricht, Paul Ulanowsky, Charles Demarest, Otto Herz, Samuel Sorin, Ward Davenny, Melba Coolidge, and Fred Baldwin, pianists; Albert Spalding and Dorothy Merriam, violinists; Jascha Veissi and Fernald Wentworth, violists; Murray Grodner, bass violist; Louis Speyer, oboist; John Barrows, French horn player; Victor Pollatschek, clarinetist; and Louise Nippert and Elsa Borg Gillette, sopranos.



The twenty-sixth season of the Cincinnati Summer Opera — including thirty-six performances of fourteen operas — began tonight at the Zoo in Cincinnati with a performance of Wagner's *Lohengrin*. Fausto Cleva conducted, and the cast included Nicola Moscona as Henry the Fowler, Wilfred Engelman as the King's Herald, Osie Hawkins as Frederick, Astrid Varnay as Ortrud, Rose Bampton as Elsa, and Frederick Jagel as Lohengrin. Anthony L. Stivanello was the stage director.

The repertory for the season comprised fourteen operas by eight composers: *Carmen* by Bizet, *Martha* by Flotow, *Faust* by Gounod, *The Love of Three Kings* by Montemezzi, *La Bohème*, *Madama Butterfly*, and *Tosca* by Puccini, *Samson and Delilah* by Saint-Saëns, *Aïda*, *Rigoletto*, *La Traviata*, and *Il Trovatore* by Verdi, and *Lohengrin* and *Tannhäuser* by Wagner.

JULY

July 2

THE GORDON STRING QUARTET today introduced David Stanley Smith's Quartet No. 10, Op. 90, at a special concert at the Berkshire Music Center, Tanglewood, at Lenox, Mass. This program was sponsored by Mrs. Elizabeth Sprague Coolidge, to whom the new quartet is dedicated. Though divided into four conventional movements, the work is played as one movement without pause (the score, however, provides for an optional resting point after the slow section). The divisions are marked Allegro molto ma con grazia, Adagio non troppo, Allegro giocoso, Andante con moto.

July 4

The twelfth annual festival of opera and theater of Central City, Colo., began this evening at the City Opera House with a performance in English of Beethoven's *Fidelio*. The cast included Regina Resnik as Leonore, Brian Sullivan as Florestan, Leslie Chabay as Jacquino, Kenneth Schon as Pizarro, Lois Hunt as Marcelline, Philip Kinsman as Don Fernando, and Lorenzo Alvary as Rocco.

A second opera was heard during the festival: Flotow's *Martha*, also in English, the first performance taking place on July 5. In this performance the following artists were heard: Frances Greer as Martha, Leopold Simoneau as Lionel, Claramae Turner as Nancy, James Pease as Plunkett, Lawrence Davidson as Sir Tristram, and Philip Kinsman as the Sheriff.

During the three-week festival, *Martha* was performed thirteen times, *Fidelio*, twelve. Both operas were produced by Frank St.

Leger, directed by Herbert Graf, and conducted by Emil Cooper. Donald Oenslager designed the sets.

Members of the cast were, as in former years, greeted by the townsfolk of Central City dressed in Victorian costumes. Other traditions retained this year were the ringing of a handbell by a town crier immediately preceding each performance, and the Miners' Ball which brought the festival to its climax.

July 6

Arthur Honegger, celebrated French-Swiss composer, arrived today in the United States to join the faculty in composition at the Berkshire Music Center. This was his second visit to this country, the first having been in 1929. (Honegger was compelled to discontinue his teaching post because of protracted ill health.)

One of the integral members of the once famous "French Six," Arthur Honegger was born in Le Havre, France, in 1892. He studied at conservatories in Zurich and Paris and subsequently with Widor and Vincent d'Indy. In 1914 he began composition seriously and two years later joined Milhaud in the formation of a school which, under the leadership of Erik Satie, became the source from which the later famous "Six" emerged. In 1924, Honegger achieved international notoriety with a cacophonous orchestral work entitled *Pacific 231*, but his creative personality is more easily recognizable in such moving and original works as the oratorios, *Le Roi David*, *Judith*, *Jeanne d'Arc au bucher* (see January 1), and his Symphony for Strings which was introduced last year by the Boston Symphony Orchestra and has since been performed in this country extensively. Honegger remained in Paris throughout World War II, his studio serving as a secret rendezvous for resistance forces. Though he consistently refused German invitations to conduct in Germany and over the German-controlled radio in France, he was left unmolested by the Nazis.



The world premiere of Darius Milhaud's *Sonata à trois*, took place today at Middlebury College, in Middlebury, Vt. The occasion was

a concert by the French School of Middlebury College, and the performers were Louis Persinger, violinist, Ronald Persinger, violist, and Horace Britt, cellist. The program also included works by Mozart and Jean Françaix.

Milhaud composed the Sonata while traveling by train en route from Chicago to San Francisco, on October 19 and 20, 1940; he dedicated it to Paulina d'Ambrosio. The work consists of three short movements marked *Tres modéré*, *Contrepoin*t, and *Animé*.

July 7

The fourth consecutive season of "Sing Weeks," organized by the Trapp Singers under their director, Father Franz Wasner, began today at their summer music camp in Stowe, Vt. These "Sing Weeks" originated in 1944 for the purpose of helping to bring about a revival of family music-making. People with no previous musical training participated in choral performances and were taught to play the recorder, the sixteenth century antecedent of the flute.

The season was divided into four sessions of ten days each: July 7-17, July 21-31, August 4-14, and August 18-28. Two hours of group singing took place each morning under Father Wasner's direction, followed by group and individual instruction on the recorder by Maria von Trapp. More than six hundred music lovers from the United States and Canada participated.

The third session, which began on August 4, was devoted to Catholic liturgical music and was attended by more than one hundred priests, nuns, and brothers of various religious orders.

Since 1938, the Trapp Family Singers have brought a pleasing note of novelty to American concert halls with their programs of a cappella songs and performances of old music on viols, flutes, and recorders. The group comprises the Baroness Maria von Trapp and her ten children, all under the direction of Franz Wasner. Baron von Trapp, who was also a member of this family musical unit, died in Vermont on May 30, 1947. Originally an amateur group who sang at their home near Salzburg, Austria, for their own delectation, the Trapps were discovered by Lotte Lehmann, who urged them to consider a concert tour. A program given over the radio some time later was heard by Chancellor Kurt von Schuschnigg, who invited them to sing in Vienna. Thus began a tour in 1936 that took them through

the European countries and concluded with their participation in the Salzburg Festival in 1937. One year later, after resisting a Nazi invitation to command submarines, which he had done during World War I, Baron von Trapp brought his family to the United States. In a chartered bus, they first toured the Midwest and South, and then made their New York debut on December 11, 1938.



A new music school, the Music Academy of the West, opened its doors for the first time today with an initial summer session of eight weeks on the campus of the Santa Barbara School in suburban Carpenteria, Calif.

The organization is non-profit and supported by endowments. Its founder-director is Isabel Morse Jones, former violin teacher and for the past twenty-two years leading music critic of the Los Angeles *Times*. Fifty-three students were enrolled for this first term, and ten nationally known musicians comprised the faculty: Richard Bonelli, baritone of the Metropolitan Opera; Ernest Bloch, composer; Mildred Couper, composer-pianist; Harry Kaufman, pianist; Richard Lert, conductor; Roman Totenberg, violinist; and the Griller String Quartet.

Scholarships were provided by Alec Templeton, Jeanette MacDonald, Josef Hofmann, Lawrence Tibbett, Nelson Eddy, Judy Canova, Atwater Kent, Darryl F. Zanuck, Richard Hammond, and Alfred Harcourt.

Others on the advisory board are Bruno Walter, Helen Traubel, Artur Rodzinski, Yehudi Menuhin, Alfred Bolm, Mrs. Artie Mason Carter, Dr. Remsen Bird, Mrs. Edward MacDowell, Louis Persinger, Louis Gruenberg, and Lotte Lehmann.

A festival of weekly concerts in conjunction with the Academy session was donated by Bonelli, Kaufman, Lert, Totenberg, the Griller Quartet and Mme. Lehmann, who opened the series auspiciously to a sold-out house at the Lobero Theater in Santa Barbara on July 8.

July 8

The twenty-sixth season of Symphonies under the Stars began this evening eight weeks of concerts at the Hollywood Bowl in Los

Angeles. Bruno Walter conducted an all-Wagner program for which Helen Traubel was guest artist.

The shell has been restored this summer to its original state, and the sound projector used last year eliminated.

Notable events during the season included the world premiere of Nick Bolin's *California Sketches* (see below), and the first performance of *Cercle de deux*, a ballet by Ruthoanna Boris to music of Gounod, given by the Ballet Russe de Monte Carlo on August 1.

July 12

The world premiere of Nick Bolin's *California Sketches* took place this evening at the Hollywood Bowl. The Hollywood Bowl Orchestra was conducted by Albert Glasser. The rest of the program, devoted to the music of George Gershwin, was directed by Paul Whiteman.

Bolin's suite was the winner out of sixty-seven entries in the \$1,000 Gershwin Memorial Award given by the Hollywood Bowl Association for a "work as indigenous to America as was the music of Gershwin." The judges were Leopold Stokowski, Paul Whiteman, Artur Rodzinski, Deems Taylor, Robert Russell Bennett, Ferde Grofé, and Ronald Eyer.

The work is in four movements entitled: The Ocean — As Seen from the Beach; La Fiesta — A Civic Tradition; The Mission — Worshippers and Tourists; and The Highway — Rolling Along.

Nick Bolin was born in Belgorod, Russia, lived for a period in the Orient, and came to the United States in 1919. He studied engineering at the University of California, from which he was graduated in 1923. During this period he earned his living by taking odd jobs as lumberjack and farm helper. His musical career began when he took a post as pianist in vaudeville. Subsequently, he became arranger and choir director in films and radio in Hollywood. His gypsy-music arrangements and recordings particularly are familiar throughout the country. Curiously, a hearing of Gershwin's *Rhapsody in Blue* was the motivating force in his becoming a composer, a career still in embryo and thus far climaxed by his winning the Gershwin Memorial Award.



The twelfth season of orchestral concerts at Ravinia Park, Chicago, began tonight when Eugene Ormandy, after an absence of four years, directed the Chicago Symphony Orchestra in an all-Russian program: Overture to *Colas Breugnon* by Kabalevsky, Symphony No. 6 by Shostakovich, and Symphony No. 5 in E minor by Tchaikovsky.

A notable event this season, which comprised twenty-three concerts, was the world premiere on August 12 of *Fantasia*, a ballet to the music of Schubert's *Wanderer Fantaisie*, danced by Anton Dolin, Alicia Markova, and their company.

July 13

The first of two preliminary pairs of concerts by a chamber orchestra under the direction of Serge Koussevitzky today ushered in the Berkshire Music Festival at Tanglewood in Lenox, Mass. The concert was devoted to the music of Bach, with Pierre Luboshutz and Genia Nemenoff, duo pianists, as guest artists, and was repeated the following Tuesday evening.

The music of Mozart was heard on the second pair of Sunday-Tuesday concerts.

The festival proper, comprising three series of concerts by the Boston Symphony Orchestra — given on Thursday, Saturday, and Sunday evenings of consecutive weeks — began on July 24, with Dr. Koussevitzky conducting. The second series was devoted to a complete cycle of the Beethoven symphonies culminating in a performance of the Ninth ("Choral") Symphony in an added performance on Tuesday evening, August 9.

Two programs of the festival were directed by Leonard Bernstein, and one (featuring the Festival Chorus in Mozart's Requiem and Stravinsky's *Symphony of Psalms*) by Robert Shaw. All other concerts were conducted by Dr. Koussevitzky.

Extra events during the festival included a special variety day called "Music for All" (see July 20) and the first American performance of Mozart's opera, *Idomeneo* (see August 4). Three additional chamber-music events preceding the festival were presented through the courtesy of the Elizabeth Sprague Coolidge Foundation of the Library of Congress: The Gordon String Quartet, which offered the world premiere of David Stanley Smith's Quartet No. 10 (see July 2);

the Albeneri Trio, on July 9; and the Berkshire Woodwind Ensemble, with Bernard Zighera, harpist, on July 16.

The orchestral programs for the entire festival were as follows:

July 13 and 15: Bach Program. Suite No. 1 in C major, Brandenburg Concertos Nos. 1 and 6, and the Concertos in C major and C minor for two pianos and orchestra, with Pierre Luboshutz and Genia Nemenoff, soloists.

July 20 and 22: Mozart Program. Serenade in B-flat major for Wind Instruments, K. 361; Divertimento in B-flat major for Violin, Two Horns, and Strings, K. 287; Symphony No. 26 in E-flat major, K. 543, and Symphony No. 41 in C major, K. 551 ("Jupiter").

Series A: July 24 — Symphony for Strings by Honegger, *La Mer* by Debussy, and Symphony No. 2 in D major by Brahms. July 26 — Overture to *A School for Scandal* by Barber, Symphony No. 3 by Copland, and *Harold in Italy* by Berlioz, the last with William Primrose, violist, as soloist. July 27 — Symphony No. 7 in C major by Schubert and *Le Sacre du printemps* by Stravinsky, Leonard Bernstein conducting.

Series B: Beethoven Cycle: July 31 — Symphonies Nos. 1, 2, and 3. August 2 — Symphonies Nos. 4 and 5, and Piano Concerto No. 5 in E-flat major ("Emperor") with Jacob Lateiner, soloist. August 3 — Symphonies No. 6 and 7, and Piano Concerto No. 4 in G major, Joseph Battista, soloist. August 5 — Symphonies No. 8 and 9, with the following assisting artists in the latter work: Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor; James Pease, basso; and the Festival Chorus directed by Robert Shaw.

Series C: August 7 — Symphony No. 102 in B-flat major by Haydn, Symphony No. 2 in C major by Schumann, and the Violin Concerto by Hindemith with Ruth Posselt, soloist; Leonard Bernstein conducting. August 9 — *Nun ist das Heil*, Cantata No. 50, by Bach, *Symphony of Psalms* by Stravinsky, and the Requiem by Mozart, Robert Shaw conducting. August 10 — Concerto Grosso for Chamber Orchestra by Martinu, *Pavane* and *Bolero* by Ravel, and Symphony No. 4 in F minor by Tchaikovsky.

The identification of Dr. Koussevitzky and the Boston Symphony Orchestra with the Berkshire Music Festival dates from 1936, the result of an invitation of the Festival Association. For two years previously open-air concerts had been given in the Berkshire Hills

area by an orchestra comprising New York musicians conducted by Henry Hadley.

In 1937 a permanent summer home was provided by a gift to the orchestra from Mrs. Gorham Brooks and Mary Aspinwall Tappan of the deed to the 210-acre Tanglewood estate where Nathaniel Hawthorne had lived and worked. The following year a protective building, known as the Shed, was constructed; from this time on, the Festival quickly became a national institution. Visitors from all parts of the country attended rehearsals as well as concerts, mingled with the musicians before and after concerts, and lunched on the grass.

Through grants from the Rockefeller Foundation and the Carnegie Corporation, the Berkshire Music Center was established at Tanglewood in 1940. This provided a six-week summer school for music students, the last three running concurrently with the festival concerts.

The fifth season of the Center (there was a hiatus during the war years) was inaugurated this year on June 29 with an enrollment of 420 students representing forty states and nineteen foreign countries. The faculty included Serge Koussevitzky, Leonard Bernstein, Stanley Chapple, and Eleazar de Carvalho, orchestral conducting; William Primrose, chamber music; Aaron Copland and Arthur Honegger, composition; Boris Goldovsky, Frederick Cohen, and Richard Rychtarik, opera department; Irving Fine, harmonic analysis; Katherine Wolff, solfège; Hugh Ross and Robert Shaw, choral music.

*

This afternoon over the CBS network the CBS Symphony Orchestra, conducted by Bernard Herrmann, gave the American premiere of Gian Francesco Malipiero's *Symphony of the Bells*. The program also included a rarely heard symphony by a contemporary German composer, the Symphony in F major, by Hermann Goetz.

Composed in 1945, Malipiero's latest symphony carries out the programmatic suggestion of its title by the utilization of actual bells, and by the simulation of bell sounds by the instruments of the orchestra. Francis D. Perkins described the prevailing style of the work as "neo-romantic and conservative, while not retrospective; . . . often lyric in character, if not palpably tuneful, and generally communicative of mood and emotional atmosphere."

The concert premiere of the Malipiero Symphony took place on the

following December 17, with Hans Kindler conducting the National Symphony Orchestra.

The Goetz symphony, an early work of the composer (Op. 9), proved to be frankly romantic music in the vein of Schubert.

July 14

A series of seven piano recitals by Frances Mullen, presented one a week through August 18, and devoted to the complete piano works of Wolfgang Amadeus Mozart, began this evening under the sponsorship of "Evenings on the Roof," in Los Angeles, Calif. This series was presented at the original Roof, a small hilltop room where the organization had held its first musicales nine years ago, and which it later abandoned for halls of continuously increasing size as its program expanded (see October 6).

Forty-nine works by Mozart, including many rarely performed in the orthodox concert auditorium, were heard in this monumental undertaking. Each program contained, in chronological order, at least one composition from each period of Mozart's piano writing. Among the less familiar works performed by Miss Mullen were Nine Variations on a Minuet of Duport, K. 573; Overture in the Style of Handel, K. 399; Twelve Variations on a Minuet by Fischer, K. 179; and Six Variations on *Mio caro Adone*, K. 180.

July 21

The tenth annual Carmel Bach Festival began this evening at the Sunset School Auditorium, in Carmel, Calif. Gastone Usigli conducted the Carmel Festival Orchestra in the following program: Brandenburg Concertos Nos. 1 and 5, and the cantata, *Sleepers Awake*, all by Bach; and Handel's Concerto in B minor for Viola and Orchestra. Alix Young Maruchess, violist, was the soloist in the Handel Concerto. Assisting artists in the Bach cantata were Margaret Christman, soprano; Russel Horton, tenor; and Mackey Swann, basso.

Twelve works by Bach were heard on five programs by the Festival Orchestra and Festival Chorus all directed by Usigli, including the six Brandenburg Concertos, the Concerto in C major for Three Pianos

and Orchestra, the cantatas *Sleepers Awake* and *Strike, Thou Hour*, and two performances of the Mass in B minor with which the festival ended on the afternoon and evening of July 27. In the triple concerto, the three assisting artists were Stephanie Shehatovich, Ralph Linsley, and Charles Fulkerson, pianists. The soloists in the B-minor Mass were Blythe Taylor Burns, soprano; Eula Beal, contralto; Russell Horton, tenor; and William Vennard, basso.

The music of Bach was supplemented at these festival concerts by works of Monteverdi, Da Venosa, Weelkes, Scarlatti, Stamitz, Handel, Gluck, Mozart, and Beethoven.

Artists assisting at these concerts, other than those mentioned above, were Doris Kromann, soprano; Muriel Rogers, contralto; Thomas D. Clark, tenor; Noel Sullivan, basso; Maxim Schapiro, pianist (Beethoven Concerto No. 1 in C major); and Nannette Levi, violinist (Mozart Concerto No. 4 in D major).

Two programs of organ music by Bach were given by Irene Robertson on July 23 and 25.

July 23

The world premiere of Walter F. Anderson's Fantasy for Harmonica and Orchestra took place this evening at the Public Auditorium in Cleveland. Rudolph Ringwall conducted the Cleveland Summer Orchestra, and the soloist was John Sebastian.

The Fantasy, which skillfully adapts the sonorities of the harmonica with that of a symphony orchestra, is melodic, its themes modeled after popular and folk idioms. It is in three movements: Allegro — "Snap Poo"; Andante — "Lazy Blues"; and Presto — "In a Frenzy."

Compositions by Schubert, Bizet, Pierné, Wagner, Bach, German, Whittaker, and Ruiz comprised the remainder of the program.



As part of the celebration commemorating the centenary of the city of Indianapolis, a six-week series of concerts began today with a performance of the Sigmund Romberg operetta, *New Moon*, at the

Bowl on the campus of Butler University in Indianapolis. Virginia Card, soprano, and Conrad Thibault, baritone, were the featured artists.

The series also included seven orchestral concerts by the Indianapolis Symphony Orchestra under Fabien Sevitzky (the first time it has undertaken a summer season) and performances of Verdi's *Aïda* and Victor Herbert's *Naughty Marietta*.

July 26

A lecture and two concerts constituted the all-day program of the Green Mountain Festival held today in Middlebury, Vt. Morning and afternoon events took place in the auditorium of the Congregational Church, and the evening performance at the Middlebury High School Auditorium.

The matinee concert was devoted to chamber music, with the Gordon String Quartet performing the following works: Mozart's Quartet in C major, K. 465, Virgil Thomson's Quartet No. 2, and Beethoven's Quartet in E-flat major, Op. 74.

Earlier in the day, Virgil Thomson, music critic of the New York *Herald Tribune*, was guest lecturer, speaking on "The Art of Judging Music."

The evening concert was an orchestral program featuring the Vermont State Symphony Orchestra, directed by Alan Carter. The principal works heard were the Concerto in D major for Violin and Orchestra by Beethoven, with Albert Spalding, soloist, and the Brahms Symphony No. 1 in C minor. The remaining selections were all by living Vermont composers. Alan McNeil's "Procession of the Kings" from the second act of his opera, *Macbeth*, received its first performance and was described by Virgil Thomson as "somewhat . . . naive in style but genuinely original and expressive." Joel Hayden, a resident of Middlebury, was represented by his Fugue in A minor, originally introduced by the Cleveland Orchestra under Artur Rodzinski in 1939; Otto Luening, who during the summer is on the staff of the Middlebury College Composers' Conference, by *Prelude to a Hymn Tune*.

July 29

A carnival of music-making entitled "Music for All" took place today at Tanglewood, in Lenox, Mass., for the benefit of the Berkshire Music Center. Its motif was a demonstration of the various media of music reproduction: motion pictures, radio, and phonograph.

The first event, at 6:30 p.m., was the presentation of excerpts from five films notable for their musical scores: *Our Town* (Copland), *Mayerling* (Honegger), *Alexander Nevsky* (Prokofieff), *The River* (Thomson), and *Henry V* (Walton). This was followed by a concert of the Boston Symphony Orchestra under Serge Koussevitzky, with engineers and radio technicians carrying out their duties in full sight of the audience, broadcast over the ABC network. The first part of the program consisted of the Vivaldi Concerto in D minor for Organ, arranged by Siloti, with E. Power Biggs as soloist, and Tchaikovsky's Concerto in B-flat minor for Piano and Orchestra, with Ella Goldstein as guest artist. Then came a succession of novelties. During the performance of Berlioz' *Roman Carnival Overture*, a battery of kleig lights flooded illumination on the audience of seven thousand, as motion pictures were taken for a film-story of Tanglewood. A comparison between recordings of the Boston Symphony Orchestra of former years and the present time was then demonstrated, climaxed with an actual performance of Beethoven's *Egmont Overture* which was stopped midway and completed by means of the latest recording to permit a direct evaluation of the proficiency of modern reproduction technique. The latter was played on one of the latest RCA radio-phonograph models, named "The Berkshire."

AUGUST

August 2

THE Roman Singers of Sacred Music, more popularly known as "The Vatican Singers," today made their American concert debut at the Polo Grounds in New York. The choral group is composed of thirty men and twenty-four boys selected from the choirs of the Sistine Chapel and those of the Cathedrals of St. Peter, St. John Lateran, and Santa Maria Maggiore, all in Rome. It is conducted by Right Rev. Msgr. Licinio Refice, composer of four of the works offered on the opening program, one of which was entitled *Salute to the American People*. Other numbers were drawn from the liturgical works of Palestrina, Vittoria, and Viadana.

Following a second concert, five days later, at Ebbets Field in Brooklyn, the choristers embarked on a six-month tour of ninety-nine cities in the United States, Canada, and Hawaii — a tour authorized by Pope Pius XII to promote tolerance and good will. The journey was sponsored by an interfaith committee of Catholics, Jews, and Protestants. Concert proceeds were to be divided between local charities in various cities and a fund for Italy's war orphans. This was the first time in twenty years that a Vatican choir was heard in the United States.

This was the first time, too, that Msgr. Licinio Refice, one of Italy's foremost church musicians, had come to this country. He was born in Patrica, near Rome, in 1885. He was twelve when he decided to become a priest, and thirteen when he first turned to composition. He now holds the posts of director of a cappella music at the Basilica of Santa Maria Maggiore and professor superior of the Pontifical Institute of Sacred Music in Vatican City. He has composed ten oratorios,

two operas (one of which, *San Cecilia*, was performed in Rio de Janeiro in 1935; the other, *Margherita da Cortono*, introduced in Milan in 1938), thirteen masses, and many other works for the church. One of his recent works, an Italian Mass, was composed after he had watched the Nazis pour out of Italy in the wake of the advancing American troops.

August 4

What is believed to be the American premiere of Mozart's opera, *Idomeneo*, took place today at the Theater-Concert Hall in Tanglewood, Lenox, Mass. It was given by the Opera Department of the Berkshire Music Center under the direction of Boris Goldovsky, who was also the stage director. The cast included Joseph Laderoute as Idomeneo, Ann Bollinger as Idamante, Nancy Trickey as Princess Ilia, Paula Lenchner as Princess Elletra, Frank Guerrera as Arabace, Robert Holland as the Second Priest, Adele Addison and Mildred Mueller as the two Cretan maidens, Robert Holland and Edward Ansara as the two Trojan prisoners, and Edward Ansara as the Voice of the Oracle. At the second performance, on August 6, Dorothy Dawson replaced Miss Bollinger in the part of Idamante. The scenic designs were by Richard Rychtarik.

Noel Straus wrote as follows about the opera in the *New York Times*: "Nowhere in all opera is more dramatic choral music to be found than that at the close of the second act of this work, or a chorus of more awesome lugubriousness than breaks forth when Idomeneo, the Cretan King, returned from the Trojan War, declares that his son, Idamante, is the victim he has vowed to sacrifice to Neptune. For its astounding choral writing *Idomeneo* would be worthy of frequent hearings"

"Never was Mozart to write a finer operatic ensemble than the great quartet in this opera, or more remarkable accompanied recitatives, while Idomeneo's 'prayer,' with its striking pizzicato accompaniment has a quality all its own among the composer's creations. . . ."

"The orchestration of this work is a treasure-mine of novel and fascinating combinations and effects. In no other opera of Mozart is the instrumental scoring so rich in color and so daring."

In *Annals of Opera*, Alfred Lowenberg remarked that *Idomeneo*

"does not seem to have been produced in America so far" (1943). This, and the inability to obtain orchestral parts in this country, gives sound reason for the belief that these are the first American performances of the opera. The version used was a new one prepared by Boris Goldovsky, reduced to performable length by the omission of certain numbers, by the shortening of certain recitatives, and by a condensation of the plot; some of the sequences of the scenes were reordered for the sake of dramatic continuity. The musical score, except for the cuts, was however scrupulously respected.

August 15

An all-Beethoven program at the Transylvania Music Camp Auditorium, in Brevard, N. C., this evening launched the second Brevard Music Festival. The Festival Orchestra, directed by James Christian Pfohl, performed the *Egmont Overture*, the Symphony No. 2 in D major, and with Eugene Istomin, pianist, as soloist, presented the Concerto No. 4 in G major.

Six orchestral concerts were heard during the two-week period of the festival, including one devoted entirely to contemporary music and one to music of American folk origin, all conducted by Mr. Pfohl, who had the collaboration of the following soloists: Frances Yeend and Edna Phillips, sopranos; Adelaide Van Wey, contralto; Julius Huehn, baritone; Patricia Travers, violinist.

In addition, there was a free Young People's Program, and a special concert of chamber music by a string orchestra led by Norman Lamb for the festival's sponsors and patrons.



The first Negro Folk Music Festival ever sponsored by a southern club of the National Federation of Music Clubs was held tonight at East Tennessee State College Auditorium in Johnson City, Tenn., under the auspices of the Johnson City Wednesday Morning Music Club. The festival was under the direction of Mildred Ellis, Negro composer-pianist. The first half of the program was in the form of a pageant, depicting American Negro life from early slave days to the

present time. This was opened with the first performance of a two-piano arrangement of the prelude from an orchestral suite by Miss Ellis entitled *From the Southland*. This was played by the composer and LaVerne Miller Bryant. The rest of the program was devoted to folk-song arrangements and compositions by Harry T. Burleigh, Samuel Coleridge-Taylor, R. Nathaniel Dett, W. C. Handy, Hall Johnson, J. Rosamond Johnson, James P. Johnson, Florence Price, William Grant Still, and John W. Work, and readings from the works of Langston Hughes, James Weldon Johnson, and James Edward McCall given by two speech choirs, one composed entirely of children.

Choral groups from the surrounding communities of Bristol, Greeneville, Kingsport, Morristown, Elizabethhton and the Mountain Home Veterans Hospital participated as individual choirs as well as in a massed festival chorus. Soloists were Catherine Eason, soprano; William Thompson and Frederick Breedlove, tenors; and Joseph L. Stinson, baritone.

August 16

For the second successive season, the music department of Middlebury College, Middlebury, Vt., sponsored a fourteen-day Composers Conference and Chamber Music Center. The purpose was to bring together in daily session composers and chamber-music performers, so that each group might learn from the other under laboratory conditions.

This year, the composers "faculty" consisted of Richard Donovan, Otto Luening, Halsey Stevens, and Alan Carter. What distinguished this year's conference from the preceding one was the fact that a large number of musical works was written during the conference and expressly for the chamber-music resources at hand.

On August 30, a concert of the best manuscripts was given. Alfred J. Frankenstein, reviewing this event in the New York *Herald Tribune*, singled out a cantata for soprano and three instruments by Henry Kaufmann of Milton, Mass. as the "most impressive.... This work, in four brief movements, employing the opening lines of the Psalm No. 40... is extremely simple in statement and in technical demands, very rich in devotional feeling and melodious appeal, and extremely clean and clear in texture." Frankenstein also found several other

works of considerable interest: a canon for two flutes and a duo for violin and viola, both in the twelve-tone system, by Theodore Strongin of New York; a pair of string quartet movements by Mathilde McKinney of Princeton, N.J.; and smaller pieces by Mildred Gardner of Pittsburgh, Joel Hayden, a student at Middlebury, and Ludwig Lenel of Elmhurst, Ill.

August 18

A four-day festival of contemporary American music began this evening at Meany Hall of the University of Washington, in Seattle, with a performance of Gian-Carlo Menotti's opera, *Amelia Goes to the Ball*. The festival was sponsored by the School of Music and the Division of Adult Education and Extension Services.

Performers in the opera were Sylvia Woolfson as Amelia, Don Thulean as The Husband, John Begg as The Lover, Elizabeth Hawkins as Amelia's Friend, Anne Leibly as Second Maid, and Ralph Gustafson as the Police Commissioner. Eugene Linden conducted.

The remaining events of the festival consisted of a concert by a chamber orchestra, one by a symphony orchestra, and one by orchestra and chorus, all directed by Frederick Fennell. Seventeen works by contemporary American composers were heard, three of them world premieres: *Northwestern Sketches* by Dorothy Cadzow, *Variations on an Original Theme* by Gerald Kechley, both for symphony orchestra, and George Frederick McKay's choral suite, *That All Men May Aspire*, based on the *Lincoln Lyrics* of Edwin Markham.

August 19

The American premiere of Don Gillis' *Intermission Ten Minutes* was given today at Kleinhans Music Hall in Buffalo, N. Y. Fred Ressel conducted the Buffalo Philharmonic Summer Pops Orchestra. The rest of the program was devoted to compositions by Rachmaninoff, Mendelssohn, Sibelius, Wagner, Strauss, and several vocal renditions by Mary Louise McMullen, soprano.

The Gillis piece was described as follows in the program notes: "[It] is intended to portray the goings-on around intermission time at

a symphony concert. The opening, with full orchestra, is reminiscent of closing bars of a major work, and is followed by a bright marching tune, the march to the vestibule. This . . . is superseded by a sprightly dance—the dance of the self-appointed critics. . . . The warning signal is given and the marching tune takes the audience back into the auditorium. Presently, the concertmaster appears, the oboe sounds his best 'A,' and the orchestra proceeds with that peculiar cacophony known as 'tuning up.' This is interrupted . . . when the percussion section ushers in a powerful fanfare denoting the majestic entrance of the conductor, and the orchestra settles down to the opening section of what is doubtless a great romantic symphony."

August 22

Sigma Alpha Iota, national music sorority, today opened its twenty-fifth national convention at the Hotel Statler in Detroit, the first held since 1941. The three-day session marked the forty-fifth anniversary of the birth of the organization; four of the original seven founding members were present for the opening roll call which now recorded eighty-two chapters and forty-three alumnae groups, representing a membership of 18,460.

Edward N. Waters, assistant chief of the music division of the Library of Congress, Dika Newlin, composer-musicologist, and Gladys Wilson, of the Minneapolis Public Library Music Division, were among the guest speakers for the panel discussion which centered on the opportunities in the various fields of the music profession. Julia Fuqua Ober, past president of the National Federation of Music Clubs, gave the principal address at the convention banquet.

Musical events included a formal evening concert by Nikolai and Joanna Graudan, cello and piano duo; a vesper service which featured the first performance of a song by Harrison Kerr entitled *Carol*, arranged by the composer especially for this occasion and sung by Annajean Brown, contralto, with string-quartet accompaniment. Five "miniature musicales" interspersed among business sessions presented a number of student and concert artists as well as several chapter choral ensembles; one program, given by Robert Grooters, baritone, was devoted entirely to the songs of Glad Robinson Youse, honorary composer-member.

In addition to the development of its own various philanthropic projects, the convention voted to support the National Federation of Music Clubs in its campaign to elect Edward MacDowell to the Hall of Fame; to co-operate with the National Music Council for the furtherance of UNESCO, and to join in the observance of United Nations Week. Among the national objectives set for the year was the presentation by each chapter of a public concert devoted entirely to American compositions.

The first annual Leadership Awards for collegiate and alumnae members were presented to Blodwen Roberts of the University of Tulsa, and to Gertrude Evans, past national president, respectively. A Chapter Achievement Award went to Bethany College, Lindsborg, Kan.

Kathleen Davison, of Des Moines, Iowa, was re-elected president. Other national officers chosen were Annelle Chandler of Tulsa, first vice-president; Christine Springston of San Diego, second vice-president; Mildred Vloedman of Blue Island, Ill., secretary; Edna Geimer of Chicago, treasurer; Gertrude Wood of Milwaukee, chaplain, Edna Hutton of Des Moines, editor; and Mildred Sale of Fort Worth, executive secretary.

August 23

Margaret Truman, soprano, daughter of the President of the United States, made her concert debut today by appearing as guest artist with the Hollywood Bowl Orchestra, directed by Eugene Ormandy, at the Hollywood Bowl in Los Angeles. (Her debut as a singer had taken place over the radio, on March 16, 1947, as guest artist with the Detroit Symphony Orchestra, Karl Krueger conducting.) Miss Truman sang five numbers as part of the program: "Voi che sapete" from Mozart's *Marriage of Figaro*, "La Fauvette" from Grétry's *Zémire et Azor*, and songs by Haydn, Watts, and Oscar Straus; her two encores were Cadman's *From the Land of the Sky-Blue Water* and *Cielito Lindo*.

The Los Angeles music critics were not quite so cautious in their criticisms of Miss Truman's singing as those of the rest of the country had been after her radio debut last year. Mildred Norton's review in the *Daily News* was characteristic: "Her performance . . . proved her

ill-equipped for any vocal exhibition outside the most kindly and intimate of gatherings."

Miss Truman's first full-length concert took place in Pittsburgh on October 17, 1947.



The National Federation of Music Clubs today announced its third annual list of eighteen contemporary American works recommended for performance by major orchestra.

The recommended symphonies were Aaron Copland's Symphony No. 3, Douglas Moore's Symphony No. 2 in A major, Roy Harris' Symphony No. 3, David Diamond's Symphony No. 3, Henry Brant's Symphony No. 1, Paul Creston's Symphony No. 2, Henry Cowell's Symphony No. 1, and Tom Scott's Symphony No. 1.

The shorter works included *Sun Splendor* by Marion Bauer, *Music on a Quiet Theme* by William Bergsma, *Music for a Ballet* by Lukas Foss, *Ricercare*, for piano and orchestra, by Norman Dello Joio, *American Dances* by Arthur Kreutz, *In Memoriam to Those Who Fell in Battle* by William Grant Still, *New England Chronicle* by Richard Donovan, *Variations, Fuguing Tune and Rondo* by Ross Lee Finney, *Three Cypress Serenades* by Anis Fuleihan, and *Tom Paine Overture* by Burrill Phillips.

This selection was made by a special committee which included Quincy Porter, Marion Bauer, Douglas Moore, Ernst Bacon, and Mary Howe.

SEPTEMBER

September 1

FOR the eighth consecutive year, the National Music Council issued today the findings of its survey of American-composer representation on orchestral programs by our major symphony orchestras.

The twenty-five major symphony orchestras of this country (with annual budgets of \$100,000 or more) performed 1,968 works during the 1946-47 season, of which 152 were by American-born composers and 140 by naturalized composers or those living in this country. The percentage of music by Americans was 14.8 and represents a decline of 2.3 per cent. over the previous season. The Pittsburgh Symphony Orchestra performed more American works than any other orchestra, fifteen in number; but the Indianapolis had the highest percentage, 20.7.

The following American-born composers were heard on the programs of the twenty-five major orchestras during 1946-47: Walter Franklin Anderson, George Antheil, Samuel Barber, Wayne Barlow, Lionel Barrymore, Robert Russell Bennett, Leonard Bernstein, Mark Brunswick, John Alden Carpenter, George Whitefield Chadwick, Newell Chase, Otis Clements, Con Conrad, Frederick Shepherd Converse, Aaron Copland, Paul Creston, Norman Dello Joio, David Diamond, Martin G. Dumler, Cecil Effinger, Arthur Foote, George Gershwin, Don Gillis, Morton Gould, Charles Griffes, Howard Hanson, Roy Harris, Henry Hadley, Walter Spencer Huffman, Jr., Ulysses Kay, Kent Kennan, Jerome Kern, Dai-keong Lee, Emanuel Leplin, Peter Mennin, Edward MacDowell, Frank McCollin, Harl McDonald, Carl McKinley, Douglas Moore, Arne Oldberg, Arthur Penn,

Walter Piston, Gardner Read, Richard Rodgers, Robert Rohe, William Schuman, Roger Sessions, David Sheinfeld, Arthur Shepherd, Alan Shulman, Elie Siegmeister, Oley Speaks, William Grant Still, Deems Taylor, Virgil Thomson, Horace Trueman, Constant Vauclain, Joseph Wagner, Max Wald, and Robert Ward.

September 6

The third annual Saratoga Spa Music Festival began this evening at the Spa Theater in Saratoga Springs, N.Y. F. Charles Adler conducted a chamber orchestra comprising members of the New York Philharmonic-Symphony Orchestra in the following program: Overture to *Il Signor Bruschino* by Rossini; *Diversion*, for small orchestra, by Edward Burlingame Hill; *Sinfonia concertata* in D major by Donizetti; *Concert Piece*, for 'cello and strings by Boris Koutzen, with Carl Stern as soloist; Serenade by Arcady Dubensky; Concerto in B-flat major, for 'cello and orchestra, by Boccherini, with Stern as soloist; and excerpts from *A Midsummer Night's Dream* Suite by Mendelssohn.

This year the festival consisted of eight concerts by the chamber orchestra under Adler's direction, six at the Spa Theater, two at Convention Hall. More than thirty works, both new and old, were introduced. Twelve of these were either written for or arranged expressly for this festival: *Sinfonietta* by Will Gay Bottje; *Edward*, ballad for narrator and orchestra, by Brahms-Giannini; Overture to *The World on the Moon* (in a special concert arrangement) by Haydn; Prelude to *Dark of the Moon* (concert version) by Walter Hendl; *Diversion*, for small orchestra, by Edward Burlingame Hill; *Richard Cory* and *Miniver Cheevy*, recitations with orchestra, by Philip James; Overture to *The Elfin Tavern* by Louis Edgar Johns; *Rhythmic Overture*, for strings, by Mark Lawner; *Holiday Set* by Alex North; *A Toccata of Galuppi's*, for narrator and orchestra, by Paul Pisk; and Rhapsody, for oboe and strings, by Ashley Vernon.

Two other world premieres were heard: Serenade by Arcady Dubensky and Andante, for violin and orchestra, by Leo Dubensky.

Nineteen works were heard for the first time in this country: Aria in D minor, for strings, by Angles-Bosmans; *Sinfonia concertata* in

D major by Donizetti; Hester's Prayer from *The Scarlet Letter* by Vittorio Giannini; Nelson Aria Lines from *The Battle of the Nile* by Haydn; Concerto No. 1 for Piano and Orchestra by Ernst Krenek; Concerto in C minor for Oboe and Orchestra by Benedetto Marcello; Symphony No. 9 for strings (first concert performance) by Mendelssohn; Symphony in C major ascribed to Mozart; Interlude, and Recitative and Aria from Mozart's *Idomeneo* in an arrangement by Richard Strauss; Variations on Gluck's *What the Stupid Rabble Thinks*, for piano and orchestra, by Mozart-Toch; *Funeral Symphony for the Death of Pontiff Pius VI* by Giovanni Paisiello; *Eclogue* by Henri Rabaud; Suite for Small Orchestra by Jean Roger-Ducasse; *Oedipus at Collonus* by Guy Ropartz; *Overture to an Unfinished Comic Opera* by Saint-Saëns; *Janiana*, symphony for strings, by Florent Schmitt; *Five Small Orchestra Pieces* by Alexander Weprik; and *In Memoriam M. H.* by Karl Wiener.

The following soloists were heard: John Corigliano, violinist; Walter Hendl, Lydia Hoffmann-Behrendt, and Stanley Hummel, pianists; Carl Stern, 'cellist; Michel Nazzi, oboist; Alexander Williams, clarinetist; John Wummer, flutist; Mary Simmons, soprano; and Monty Woolley, narrator.

Two contests were held in connection with the festival to encourage new talent. One, a national competition for composers sponsored by the Chicago magazine, *Music News*, drew 160 submissions. First, second, and third prizes went respectively to Ashley Vernon of New York City for his Rhapsody, for oboe and strings; Will Gay Bottje of Grand Rapids, Mich., for his Sinfonietta, and Mark Lawner, of Brooklyn, N. Y., for his *Rhythmic Overture*. The winning works were included in those given first performance at the festival. In addition, the awards included publication by Elkan-Vogel Company of Philadelphia. The second contest, for the best young executant artists in the Saratoga region, had its finals on July 13. Awards included \$100 in each of four categories and an appearance in a special festival concert Sunday afternoon, September 14. Winners were Naomi Ornест, twenty-two, coloratura from Utica, N. Y.; Paul Black, twenty-three, pianist from Hoosick Falls, N. Y.; and Samuel H. Eringer, thirty-one, violinist from Elsmere, N. Y. Three runners-up were also awarded an appearance at the concert: Jean May, nineteen, contralto, of Troy, N. Y.; Louis Palmer, twelve, pianist, of Mechanicville, N.Y.; John Jadlos, seventeen, violinist, Cohoes, N.Y. There were no applicants in the 'cello division.

September 7

An audience of 580 crowded the auditorium of the High School in Ridgefield, Conn., to hear Arturo Toscanini conduct thirty members of the NBC Symphony Orchestra. The concert was for the benefit of the Ridgefield Library and Historical Association. One hundred tickets were priced at \$50 each, and the entire hall was sold out the day the concert was announced. The proceeds totaled approximately \$9,000.

Toscanini's program included the Overture to *L'Italiana in Algeri* by Rossini, Beethoven's Symphony No. 1 in C major, Wagner's *Siegfried Idyll*, Mendelssohn's Nocturne and Scherzo from *A Midsummer Night's Dream*, and Johann Strauss's *Voices of Spring* and *Tritsch-Tratsch* Polka.

September 11

Today the American Music Conference, an organization founded for the purpose of bringing "more music to more Americans," received its charter. It is sponsored by several organizations including the Band Instruments Manufacturers Association, the National Association of Music Merchants, and the National Piano Manufacturers Association (see June 2).

As a prelude to its activity in propagandizing music, the Conference set out to make a national survey of the role that music is playing in everyday life. This study, entitled "National Survey of Public Interest in Music" was released several months later, in March 1948. On the basis of 3,760 interviews in seventy-four cities, towns, and rural areas, the survey disclosed the following information:

Approximately 30 per cent of the families in this country have one or more members who play an instrument.

The piano is the favorite instrument in the American home (73.6 per cent). Next come wind instruments (12 per cent), fretted instruments (11.3 per cent), and bowed instruments (8.2 per cent). All other instruments comprise only 7.9 per cent.

Church music is the favored form among most Americans, with popular dance music second. Others in order of their preference: old favorites, folk tunes, operettas, classical music, cowboy songs, and hillbilly songs.

Six out of every ten adults wished that they had learned to play an instrument.

September 16

The silver anniversary season of the San Francisco Opera began this evening at the War Memorial Auditorium with a performance of Verdi's *La Traviata*. Gaetano Merola, who directed the first performance of the Opera Association twenty-five years ago, and now its musical director, was on the conductor's stand. Preceding the performance, the entire company appeared before the golden curtain in tribute to Merola, while Kenneth Monteagle, president of the Opera Association, presented to the conductor a scroll bearing the names of all those who contributed to a gift fund. Following this presentation, the orchestra and the entire company joined in the singing of *Happy Birthday*.

Licia Albanese and Jan Peerce sang the principal roles of Violetta and Alfredo this evening. Other featured artists were Thelma Votipka and Leonard Warren.

A series of successful outdoor opera performances at the Stanford University Stadium under the direction of Merola, on June 3, 7, 10, and 16, 1922, was the inspiration for the founding of the San Francisco Opera Company. The Opera Association was officially launched at the Civic Auditorium on the evening of September 26, 1923 with *La Bohème*. Merola conducted, and the performers included Martinelli, Gandolfi, Didur D'Angelo, Ananian, Mario, and Young. During the first season the following operas were heard: *La Bohème*, *Andrea Chenier*, *Il Tabarro*, *Suor Angelica*, *Gianni Schicchi*, *Mefistofele*, *La Tosca*, *Romeo and Juliet*, *I Pagliacci*, and *Rigoletto*.

In 1924, the San Francisco Opera Association was incorporated under the laws of California as a non-profit organization with Merola as general director and Robert I. Bentley as president. A campaign for funds yielded \$120,000. Thereafter, the Opera Association gave

an annual season at the Civic Auditorium until 1932, when it moved to the newly constructed War Memorial Auditorium, the first municipally built and owned opera house in the country.

Up to and including its twenty-fifth anniversary season, the Opera Association has given 548 performances of seventy-four operas. It has provided seasons of opera in several major cities on the West Coast including Los Angeles, Portland (Ore.), and Seattle (Wash.).

September 21

Father and daughter collaborated at the matinee performance of *Faust* today by the San Francisco Opera Company at the War Memorial Opera House in San Francisco. The father was the well-known basso of the Metropolitan Opera Association, Ezio Pinza, appearing in the role of Mephistopheles. His daughter, Claudia Pinza, sang the part of Marguerite — her first appearance with a major American opera company.

The local critics described the performance of the young soprano as "mature" and described her voice as possessing a "nice quality of tone." "If," wrote one of the critics, "she was far from the worst of Marguerites, she was equally far from the best."

Others in the cast were Raoul Jobin, Herta Glaz, Giuseppe Valdengo, Claramae Turner, and George Cehanovsky. Wilfred Pelletier conducted.

Two months later, on November 18, Claudia Pinza made her debut at the Metropolitan Opera House as Micaela in *Carmen*. This time her father was in the audience. The other principals on the stage were Risë Stevens, Martial Singher, and Ramon Vinay.

Born in Buenos Aires, and trained privately in the United States and Italy, Claudia Pinza has sung extensively in the latter country, at the opera houses in Milan and Parma. Her first operatic appearance in America took place on January 8, 1947 with the Philadelphia-La Scala Opera Company in Washington, D. C., as Mimi in *La Bohème*.

September 22

The New York City Symphony Orchestra inaugurated its third season this evening at the New York City Center. Leonard Bernstein conducted the orchestra in Mahler's Symphony No. 2 ("Resurrection") and in the American premiere of *Symphonia Amamith*, a Palestinian folk symphony by Manuel Mahler-Kalkstein, a relative of Gustav Mahler. In the Mahler symphony, the orchestra was supplemented by Ellabelle Davis, soprano; Nan Merriman, mezzo-soprano; and the Schola Cantorum under Hugh Ross.

The program this evening was dedicated by Bernstein to "the resurrection of Palestine" and to the memory of Fiorello H. LaGuardia, former mayor of New York, who helped organize the orchestra.

The Palestinian symphony was completed in 1946, won the Tel-Aviv Municipality Prize for the best Palestinian work of the year, and was introduced soon thereafter by the Palestine Symphony Orchestra conducted by Michael Taube. More in the nature of a suite than a symphony, the work draws copiously from native folk sources. Its five movements are marked Ouverture (Allegro giusto), Pastorale (Adagio), Scherzo: Hora (Allegro giocoso), Intermezzo (Andantino), Finale: Rondo (Presto). Max Brod described the work as follows: "The instrumentation is transparent, economical, each tone color is 'set,' there is no superfluous filling. This and the whole nature of the thematic material, plus the always flowing sustained rhythm (with frequent changes of meter), and the ostinato of many an accompaniment figure, by which all attention is directed to the melody, stamp the work as a model of 'Mediterranean music.' "

Manuel Mahler-Kalkstein was born in Poland in 1908 and has lived in Palestine since 1925.

A gift of \$10,000 from Local 802 of the American Federation of Musicians enabled the New York City Symphony Orchestra to meet the increased costs of the season without raising the prices of admission. As in the past, the season extended ten weeks, the highlights of which were a Mozart program, a Stravinsky program, and a revival of Marc Blitzstein's *The Cradle Will Rock* (see November 24). Samson François, French pianist, made his American bow with the orchestra (see November 3).

On March 7, 1948, it was announced that Leonard Bernstein would not return to conduct the New York City Symphony Orchestra for the 1948-1949 season. The failure of Local 802 to repeat its gift of \$10,000 made it impossible for the orchestra to extend its activities as had been originally planned, and under the circumstances Bernstein felt he could not continue as musical director. The differences between conductor and orchestral management were settled a few months later, however, and it was announced that after the hiatus of one season — to enable Bernstein to fulfill commitments — the conductor would be back at his post.

September 25

The fall season of the New York City Opera Company began this evening at the New York City Center. Chosen for the inaugural opera was the company's greatest artistic and financial success of the preceding season: Richard Strauss's *Salome*. The cast included Frederick Jagel as Herod, Terese Gerson as Herodias, Brenda Lewis as Salome, Ralph Herbert as Jochanaan, and William Horne as Narraboth. Laszlo Halasz conducted, Leopold Sachse was the stage manager, and the scenery was designed by H. A. Condell.

The eight-week fall season was marked by a revival of Massenet's *Werther* (see October 2), and the addition to the repertory of Rossini's *The Barber of Seville* and Mozart's *Don Giovanni*. Fifteen singers made their debuts with the company, the most notable of these being Evelyn Keller as Tatiana in Tchaikovsky's *Eugene Onegin*, Suzy Morris as Ariadne and Wilma Spence as the Composer in Richard Strauss's *Ariadne auf Naxos*, and Dalisay Aldaba as Madama Butterfly in Puccini's opera. An additional six-week season was given in the spring (see March 19).

September 26

A program of three orchestral favorites opened the forty-eighth season of the Philadelphia Orchestra at the Academy of Music in Philadelphia. Eugene Ormandy conducted. The compositions were Bach's

Toccata and Fugue in D minor, transcribed by Eugene Ormandy, and receiving its world premiere in this form; Brahms's Symphony No. 3 in F major, and Richard Strauss's *Don Quixote*, with Samuel Mayes, cellist, and Samuel Lifschey, violist, performing the obbligato parts. The Strauss work was performed to commemorate the four hundredth anniversary of the birth of Miguel de Cervantes.

Five conductors in addition to Ormandy directed the Philadelphia Orchestra during the season: George Szell, Bruno Walter, Pierre Monteux, Dimitri Mitropoulos, and Alexander Hilsberg (associate conductor). There were four world premieres: Vincent Persichetti's Symphony No. 3 (see November 21), the Concerto in C-sharp minor for Violin and Orchestra by Efrem Zimbalist, with the composer as soloist (see November 28), Samuel Barber's Ballet Suite, *Medea* (see December 5), and Harl McDonald's *Saga of the Mississippi* (see April 9). Also featured was the American premiere of Rachmaninoff's newly discovered First Symphony (see March 19).

September 28

A grand opera debut described by one New York critic as "stunning" took place tonight when Evelyn Keller sang the role of Tatiana in Tchaikovsky's *Eugene Onegin* at the New York City Center in a performance by the New York City Opera Company. Robert A. Hague wrote in *PM* of her performance: "Miss Keller has a clear, flexible and attractive-sounding voice, which she uses with skill and expressiveness. . . . She succeeded in putting over a good deal of the role's considerable emotional content."

Laszlo Halasz conducted the performance, and the other members of the cast included William Horne as Lenski and Ralph Herbert as Eugene Onegin.

Miss Keller first came to the notice of the music world with her performance in Gian-Carlo Menotti's *The Medium*. She continued her regular appearances on Broadway in the Menotti production in combination with her guest performances with the New York City Opera Company.

OCTOBER

October 1

A FAR-REACHING reorganization program was put into operation today in the Music Department of the Free Library of Philadelphia, Pa., in order to augment its nationwide services. Arthur Cohn was appointed the head of this division.

The Music Department has within its holdings some special collections which are the most comprehensive in the country. A collection of more than thirty thousand recordings, available for reference within the building, constitutes only one major item. Another is the Fleisher Collection of orchestral music, which contains over twelve thousand works, each with full conductor's score and complete sets of parts sufficient in number for the largest orchestra in the world. Its services now reach every orchestra of importance throughout the entire United States, Canada, Mexico, and to a limited degree, Europe.

The Chamber Music section, consisting of almost fifteen thousand compositions, is the largest circulating collection of its kind in the country.

The Sheet Music division consists of almost eighty thousand items, including the famed Keffer collection, with notable examples of early-American sheet music.

October 2

The New York City Opera Company tonight revived Jules Massenet's *Werther* at the City Center. This was the first performance of the opera in New York in thirty-seven years. Eugene Conley sang the title role; Winifred Heidt was Charlotte; Virginia Haskins, Sophie;

and Norman Young, Albert. Others in the cast included Gean Greenwell, Nathaniel Sprinzena and Arthur Newman. Jean Morel conducted what one critic described as a "judiciously paced, authoritative performance," and Leopold Sachse was the stage director. H. A. Condell, scenic designer, provided a stylized eighteenth-century setting with scene changes effected by enlarged colored slides projected against the backdrop.

The New York critics generally found the first two acts static both dramatically and musically, with some richer lyrical rewards in the third act. Although, as Olin Downes reported in the *New York Times*, "today we can hardly take seriously the infantilisms of *Werther* and the high falutin' emoting of Goethe's heroine . . . with all the weakness that this opera has to offer . . . [it] somehow caught fire again last night. There are whole scenes without dramatic movement and a thousand musical platitudes. But there is a wonderful freshness, perfume, and sincerity. . . . The composer has triumphed and turned antique dross and fustian, for the moment, to gold."

Based on the story of Goethe, *Werther* was first performed in Vienna in 1892, and in Paris the following year. Its American premiere took place in Chicago on March 29, 1894. Sporadic performances at the Metropolitan Opera House ensued until 1909 when it was last heard here, although it has maintained a continuous place in the repertoire of France.

October 5

In an unorthodox program of violin music stressing modern composers, Ruggiero Ricci presented one world and one American premiere at his recital in Carnegie Hall, New York, this evening. The former — Sonata for Violin Alone by Vittorio Giannini — drew a mixed response from the critics. Jerome D. Bohm of the *Herald Tribune* described the work as an "artificially contrived product . . . which . . . teeters between the classicism of Bach and neo-romanticism." On the other hand, the critic of the *New York Post* found it "effectively written, thoughtful, suggestive."

There was, however, no division of opinion concerning the American premiere — Jean Hubeau's Concerto in C major — which was

rather universally condemned as weak in imagination and platitudinous in materials.

October 6

Invited by the Board of Directors to substitute for the Chicago Opera Company, which this fall suspended its own productions for the first time since 1938, the San Carlo Opera Company tonight opened a three-week season at the Chicago Civic Opera House with Bizet's *Carmen*. With guest artists from Chicago and the Metropolitan Opera reinforcing the regular traveling company, principals in tonight's presentation were Winifred Heidt as Carmen, Ramon Vinay as Don José, Alexander Sved as Escamillo, and Mina Cravi as Micaela.

Fifteen operas were given twenty-five performances during this engagement, which extended through October 26. Notable among the leading singers were Selma Kaye, soprano, whose *Tosca* was particularly admired; Hizi Koyke, making her first Chicago appearance since the outbreak of the war, and receiving considerable praise for her portrayal of *Madama Butterfly*; Richard Tucker, tenor from the Metropolitan Opera Association, who was called upon at the last moment to substitute in the role of Pinkerton and who arrived in the city by air only half an hour before curtain time; and such guest stars as Giovanni Martinelli, Frederick Jagel, and Torsten Ralf, tenors, and Astrid Varnay and Vivian Della Chiesa, sopranos. Nicholas Rescigno, Carlo Moresco, and Carl Bamberger shared the conductor's stand during the period.

The season was an unqualified financial success with the San Carlo Company contributing approximately \$10,000 to the Chicago Opera, which had taken the year's recess to gather resources for an improved permanent company.



One of the country's most dynamic chamber-music organizations, called Evenings on the Roof (see July 14), began a season of sixteen chamber-music concerts at the Wilshire-Ebell Theater in Los Angeles this evening. The American Art Quartet, supplemented by Ernst

Toch, composer and pianist, performed the following works: Dittersdorf's Quartet in E-flat major, Toch's Piano Quintet, and Beethoven's Quartet in E minor, Op. 59, No. 2.

During the season, eight world premieres were heard: Divertimento, for viola and piano, and Hymn and Toccata, for piano, both by Ingolf Dahl; Sonata for Viola and Piano, by Everett Helm; Sextet, for wind instruments, by Edward Rebner; Suite for Clarinet and Piano, by Halsey Stevens; Concerto for Violin and Chamber orchestra by Julius Toldi; Five Stanzas, for baritone, viola, and piano, and Sextet for Piano and Winds, both by Adolph Weiss.

Benjamin Britten's Quartet No. 2 received its American premiere on November 3.

Other highlights during the season included an all-Schoenberg program on May 10 and a special program honoring the twenty-fifth anniversary of the League of Composers, on April 5, at which Aaron Copland, composer-pianist and new chairman of the board of directors of the League, was a featured guest.

Ernst Krenek and Henry Cowell were other distinguished composer-pianists who appeared as guest artists at the October 13 and November 10 concerts respectively.

The first complete performance of sixteen Sonatas and Interludes by John Cage was presented (with the composer at the "prepared" piano) at one of the organization's smaller concerts, held in its original home "On the Roof" in April. (Eight of the Sonatas had been performed earlier at a Composers Forum in New York. See October 26.)

October 9

The opening concert of the 106th season of the Philharmonic-Symphony Society of New York took place this evening at Carnegie Hall, New York. Leopold Stokowski conducted the following program: Sinfonia from Church Cantata No. 156 by Johann Sebastian Bach; Symphony No. 2 in D major by Brahms; Nocturnes by Debussy; and *Daphnis and Chloé*, Suite No. 2, by Ravel.

In the absence of a permanent musical director, the orchestra was led this year by six conductors, one of whom, Bruno Walter, filled the position of "musical adviser." The other conductors were Leopold Stokowski, Charles Münch, Dimitri Mitropoulos, George Szell, and

Walter Hendl (assistant conductor). There were three world premieres: Marion Bauer's *Sun Splendor* (see October 25), Elie Siegmeister's First Symphony (see October 30), and Ernst Krenek's Symphony No. 4 (see November 27). Arthur Honegger's *Jeanne d'Arc au bucher* (see January 1) and Khachaturian's *Russian Fantasy* (see April 1) received their first American performances, and Peter Mennin's Fantasia for Strings was given its first concert performance (see January 17).



Under the leadership of its new music director, Artur Rodzinski, the Chicago Symphony Orchestra tonight launched its fifty-seventh season at Orchestra Hall in Chicago. Dr. Rodzinski conducted the following program: Bach's Toccata and Fugue in D minor, Brahms's Symphony No. 1 in C minor, Copland's *Appalachian Spring*, and Ravel's *Daphnis and Chloé*, Suite No. 2.

Besides Dr. Rodzinski, the orchestra this season was led by Tauno Hannikainen (assistant conductor of the orchestra), Vladimir Gol schmann, Eleazar de Carvalho, Ernest Ansermet, and the orchestra's former musical director, Désiré Defauw. Two events of considerable interest were the complete concert performances of Richard Strauss's *Elektra* with Marjorie Lawrence singing the title role (see December 11) and of Wagner's *Tristan und Isolde* with Kirsten Flagstad on November 16. Three American premieres were heard: José Siqueira's *Congo, Toada, and Côco* (see February 10) and Francisco Braga's *Variations on a Brazilian Theme* (see February 12), both directed by Carvalho, and Frank Martin's *Petite symphonie concertante*, given its first concert performance in this country, under Ernest Ansermet's baton. William Grant Still's *Wood Notes* received its world premiere on April 22.

In mid-season, the directors of the orchestra announced that Dr. Rodzinski would not be re-engaged as the musical director of the orchestra for the following year (see January 13).



With George Szell conducting, the Cleveland Orchestra inaugurated its thirtieth season this evening at Severance Hall in Cleveland. The program consisted of Weber's Overture to *Euryanthe*, Debussy's

Two Nocturnes, Smetana's *The Moldau*, and Symphony No. 1 in C minor by Brahms.

During the season Szell shared direction of the orchestra with his associate conductor, Rudolph Ringwall, and two guests, Charles Münch and Georges Enesco. In continuation of a practice begun last year, two apprentice conductors were also appointed: Louis Lane and Seymour Lipkin. In addition, the orchestra had in its first chair a new concertmaster, Josef Gingold.

Concert programs included three world premieres: Ernst Toch's *Hyperion* (see January 8), Herbert Elwell's *Pastorale*, for voice and orchestra (see March 25) and Artur Schnabel's Rhapsody for Orchestra (see April 15).

October 10

The sixty-seventh season of the Boston Symphony Orchestra began this afternoon at Symphony Hall in Boston. Serge Koussevitzky conducted Bach's Brandenburg Concerto No. 1 in F major, Hindemith's Symphony *Mathis der Maler*, and Beethoven's Symphony No. 5 in C minor.

Four conductors collaborated with Dr. Koussevitzky in leading the Boston Symphony Orchestra this season: Richard Burgin, Charles Münch, Leonard Bernstein, and Eleazar de Carvalho, the last of whom made his American baton debut (see December 19). Nine world premieres were heard: Henry Cowell's *Short Symphony* (see October 24), Camargo Guarnieri's *Prologo e Fuga* and Heitor Villa-Lobos' *Madona* (see December 26), Nicolas Nabokov's *The Return of Pushkin* (see January 2), Walter Piston's Symphony No. 3 (see January 9), David Diamond's Symphony No. 4 (see January 23), Harold Shapero's Symphony (see January 30), Gian Francesco Malipiero's Symphony No. 4 (see February 27), Samuel Barber's *Knoxville: Summer of 1915* (see April 9). Aram Khachaturian's Concerto for 'Cello and Orchestra was given its first American performance (see March 5).

Ginette Neveu, French violinist, made her American debut with the orchestra (see October 24).



Under the direction of its new permanent conductor, Thor Johnson, the Cincinnati Symphony Orchestra this afternoon inaugurated its fifty-third season at the Music Hall in Cincinnati. The program was as follows: Concerto Grosso in D minor by Vivaldi, *The White Peacock* by Griffes, *Don Juan* by Richard Strauss, and Symphony No. 3 in E-flat major ("Eroica") by Beethoven. The Vivaldi Concerto Grosso was transcribed by Vittorio Giannini, and in this form was receiving its world premiere.

The twenty program pairs, all of them conducted by Johnson, included three world premieres: the transcription mentioned above, Symphony No. 1 in B-flat major by Henry Brant (see January 30), and the concert version of Don Gillis' *Portrait of a Frontier Town* (see February 20).

Thor Johnson had made his debut with the Cincinnati Symphony Orchestra in a guest performance on December 8, 1946, and so profoundly impressed both the orchestra's directors and the audience that ten days later he was appointed permanent conductor to succeed Eugene Goossens for the 1947-48 season. He was born in Wisconsin Rapids, Wis. on June 10, 1913, the son of a minister, and was educated in the public schools of Winston Salem, N. C., and at the University of North Carolina. His musical studies were begun at an early age; when he was only thirteen he organized and conducted an orchestra of seventeen players which gave a number of concerts. While at college, Johnson was appointed associate conductor of the North Carolina State Symphony Orchestra, where he received valuable apprenticeship with the baton. The winning of the Beebe Foundation Scholarship in 1935 enabled him to go to Europe for a two-year period of music study at the Salzburg Mozarteum (with Weingartner, Bruno Walter, and Nicolai Malko) and the Leipzig Conservatory (with Herman Abendroth). When he returned to this country, he received an appointment as assistant professor of music at the University of Michigan. During this period he organized and conducted the Little Symphony of Ann Arbor (which toured twenty-eight states with considerable success), founded and conducted the Asheville Mozart Festival, and conducted the Grand Rapids Symphony and the University of Michigan Music Society May Festivals. The summers of 1940 and 1941 were spent at the Berkshire Music Center with study under Serge Koussevitzky. In 1942, Johnson enlisted in the U. S. Army, serving as a warrant officer band leader. He founded the

first soldier symphony orchestra in the army, which created considerable comment and directed the limelight of attention on its young conductor. With the permission of the Army, Johnson gave guest concerts with the New York Philharmonic-Symphony Orchestra at the Lewisohn Stadium, the Boston Symphony, the Chicago Symphony, and the Philadelphia Orchestra. Following his discharge in 1946, Johnson became a member of the faculty of the Juilliard Graduate School, whose orchestra he conducted with particular brilliance.

October 13

With the traditional opening "Concert of Familiar Music," the Worcester (Mass.) Music Festival began tonight its eighty-eighth festival at the Municipal Auditorium. For the fourth consecutive year, the Philadelphia Orchestra was heard during the six concerts of this event.

For the inaugural concert, the orchestra was directed by Alexander Hilsberg, with Virginia MacWatters, soprano, appearing as guest artist. The four hundred voices of the Festival Chorus, directed by Walter Howe, were heard in a motet and two a cappella works.

The second concert conducted by Eugene Ormandy included orchestral works by Grétry-Mottl, Khachaturian and Richard Strauss, the Concerto in E-flat major for Two Pianos and Orchestra by Mozart (~~Iu~~hoshutz and Nemenoff, duo-pianists, guest artists) and choral works by Bach and Handel.

"Composers' Night" on October 16 brought the one new work of the festival, the world premiere of *Symphony of Psalms* for chorus, orchestra, and baritone solo by George Volkel. The work was a twenty-minute setting of Psalms Nos. 1, 91, and 96, with resourceful choral and solo figures (the latter effectively sung by Clifford Harvuot) contrasted against a thick web of orchestral tone. Walter Howe conducted his own choral work, *Ode to Youth*. The Concerto in A minor by Grieg, with Zadel Skolovsky as piano soloist, supplemented this program.

"Artist's Night" on October 17 featured Jennie Tourel, mezzo-soprano, who received one of the most tumultuous ovations in the history of these festivals. A children's concert on the morning of October 18, and an all-Beethoven program on the evening of the

same day, brought the festival to a close. The Ninth Symphony of Beethoven, the final number on the last concert, had as soloists Felix Knight, tenor; Jennie Tourel, mezzo-soprano; Brenda Lewis, contralto; and Mack Harrell, baritone.

October 14

The world premiere of Powell Weaver's Fugue for Strings highlighted the inaugural concert of the fifteenth season of the Kansas City Philharmonic Orchestra at Music Hall in Kansas City, Mo., this evening. Efrem Kurtz conducted. Other works heard were the Brahms Symphony No. 1 in C minor, Ibert's *Divertissement*, and Wagner's Overture to *The Flying Dutchman*.

The Fugue for Strings written expressly for the Kansas City Philharmonic, consists of two subjects in four voices, the first a quiet theme in slow tempo, the second, more active and angular in character. The fugue ends in a broad climax.

The outstanding novelty of the season was the world premiere of Virgil Thomson's *The Seine at Night*, written in honor of the fifteenth anniversary of the orchestra (see February 24). John Barbirolli's *Concerto on Themes of Corelli* received its American premiere (see December 30).

In March 1948 it was announced that Kurtz had resigned as music director of the orchestra to become the head of the Houston Philharmonic beginning with the 1948-49 season. He was to be succeeded by Hans Schwieger.

October 15

The seventeenth season of the National Symphony Orchestra opened tonight at Constitution Hall, in Washington, D. C. with President Truman and his aides in the audience. Hans Kindler conducted a program that included a composition by a sixteenth-century composer and a world premiere: the former, Jan Pieters Sweelinck's Chromatic Fantasy, transcribed by Mr. Kindler; the latter, *Pacific Nocturne* by Philip Henry. The remaining works were the Concerto in D minor for Violin and Orchestra by Sibelius, with Tossy Spivakovsky as guest artist, and Symphony No. 4 in E minor by Brahms.

The new work, *Pacific Nocturne*, was written during a period of enforced inactivity while Philip Henry, a naval lieutenant, was on duty in the Pacific during World War II. The composer explains: "The work needs no verbal comment, for it is conceived as pure music and should stand or fall as such."

Kindler conducted all the concerts of the season except the last four, each of which was directed by a different guest: Georges Enesco, Howard Mitchell (associate conductor), Tauno Hannikainen, and Igor Stravinsky.

Two additional world premieres were given: Robert Ward's Symphony No. 2 (see January 25) and George Wargo's Symphony No. 1 (see February 1). Four compositions were given their first performances in the United States: Herman Sandby's *Elfhill* and *Norwegian Bridal March* on January 11, Harald Saeverud's *Rondo Amoroso* on February 25, and Respighi's Aria (see January 28). Gian Francesco Malipiero's *Symphony of the Bells*, previously heard in this country only by radio (see July 13) was given its first American concert performance by the National Symphony Orchestra on December 17.

October 17

In his recital at Carnegie Hall, New York, this evening, Arnold Eidus, violinist, introduced to this country two French works which he had brought back with him from Paris: Sonatine by Pierre Wissmer and Sonata in C minor by Jean Hubeau. The critics found neither work particularly rewarding. The Wissmer score was judged to be "pleasant enough" but "pale and thin" while the Hubeau Sonata proved to be "merely old hat." Eidus also performed Mozart's Concerto No. 5 in A major and smaller pieces by Kreisler and Sarasate.

October 18

The sixty-eighth season of the St. Louis Symphony Orchestra opened this evening at Kiel Auditorium in St. Louis with Vladimir Golschmann directing the following program: Overture and Allegro by

Couperin, arranged by Milhaud; Beethoven's Symphony No. 4 in B-flat major; *Come Sweet Death* by Bach; and Symphony No. 2 in E minor by Rachmaninoff. The Bach chorale was performed in memory of Mrs. F. E. Woodruff and George D. Markham.

Erich Leinsdorf was the one guest conductor during the season. There were three world premieres: Alexander Tansman's Symphony No. 7 (see October 24), Alexander Brott's *Fancy and Folly* (see January 16), and Five Preludes by Shostakovich, arranged for orchestra by Lan Adomian. Three works were introduced to America: Tibor Harsanyi's Divertimento No. 2 (see December 6), Louis Aubert's *Feuille d'images* (see January 10), and Marcel Landowski's symphonic poem, *Edina* (see February 27).

October 20

A new musical organization made an impressive debut this evening at Town Hall, New York — the Little Orchestra Society, directed by Thomas Scherman. Adventurous program-making combined with spirited and soundly musical performances drew a chorus of praise from the New York music critics. The concert included the following works: Haydn's *Symphonie concertante*, Op. 84; David Diamond's Music for Shakespeare's *Romeo and Juliet*, a world premiere; Weber's *Konzertstück*, for piano and orchestra; and Chopin's *Andante spianato and Grande polonaise brillante*, for piano and orchestra, with Claudio Arrau as soloist; Shostakovich's Two Pieces, for string octet; and Johann Christian Bach's Sinfonia, for double orchestra.

Diamond described his new work as follows: "Music for *Romeo and Juliet* comprises five movements. . . . The Overture holds all the characteristics of the play in a very concentrated formal structure. The second movement, Balcony Scene, needs no explanation. The third movement, Romeo and Friar Laurence, depicts those scenes of the drama in which these two characters appear, and in the music, thematic material of two distinct styles is used to describe them. The fourth movement, Juliet and Her Nurse, is similarly descriptive. The last movement is Death of Romeo and Juliet."

"My chief intention in writing this suite was to convey as fully and yet as economically as possible, the innate beauty and pathos of Shakespeare's great drama without resorting to a large orchestral canvas and a definite musical form."

The Little Orchestra Society presented eight pairs of concerts during the season, one every fortnight in Town Hall, New York, and a repetition of each the following night at the Academy of Music in Brooklyn. Each concert included at least one work not previously heard locally, and the following compositions received their world premieres: the David Diamond Suite described above, Norman Dello Joio's Concerto for Harp and Orchestra (see November 3) and Douglas Moore's *Farm Journal* (see January 19). Hans Weisse's Octet was given its first public performance on January 5.



A four-day Symposium of American Orchestral Music — the twenty-third such session sponsored by the Eastman School of Music — began this morning at Kilbourn Hall in Rochester, N. Y. Howard Hanson directed the Eastman-Rochester Symphony Orchestra.

Nineteen works were performed during three sessions, the next two of which took place in the afternoon and on the following morning: *An American Symphony* by Frederic Balazs; *Concert Overture* by Paul Beckhlem; *Symphony for String Orchestra* by Robert Doellner; *An American Overture* by Grant Fletcher; *Concerto for Orchestra* by Carl Fuerstner; *Fantasy for Oboe and Strings* by Roger Goeb; *Suite for String Orchestra* by William Parks Grant; *Concertino elegiaco* by Walter Helfer; *Scherzettino*, for small orchestra, by Scott Huston; *Pages from a Child's Story Book* by Gerald Keenan; *Symphony No. 1* by Dai-keong Lee; *Marche O'Malley* by George List; *Symphony No. 1* by Holon Matthews; *Suite for String Orchestra* by William Naylor; *Allegro for Strings and Horns* by Willson Osborne; *Symphony No. 1* by Vincent Persichetti; *Scherzo* from *Symphony No. 1* by Leland Procter; *French Suite* by Hanus Schimmerling; *Lü Hsing*, for medium voice and orchestra, by Ashley Vernon.

Mary Jo Manning, pianist, was the soloist in Helfer's *Concertino elegiaco*, and Shirley Epstein, mezzo-soprano, was heard in Vernon's *Lü Hsing*.

A fourth session, on Tuesday evening, October 21, was devoted to a discussion by the visiting composers. Two subsequent concerts, on the morning and evening of October 22, repeated some of the works heard during the first three performances.

October 22

The first major Canadian symphony orchestra to appear in the United States was heard this evening at Carnegie Hall, New York: the Montreal Women's Symphony Orchestra, directed by Ethel Stark. This all-feminine organization presented a full dimensional program: Overture to *Euryanthe* by Weber; Symphony No. 4 in F minor by Tchaikovsky; Richard Strauss's *Death and Transfiguration*; and *Two Sketches on Canadian Airs* by Sir Ernest MacMillan.

The orchestra was founded in 1940 by Miss Stark, who is a graduate of the Curtis Institute of Music and a conducting pupil of Fritz Reiner. "At its best," reported Olin Downes in the *New York Times*, "it plays vigorously, rhythmically and with a large measure of communicative fire . . . not of equal capacity in all its parts . . . but a disciplined ensemble."

October 23

The thirty-third season of the Detroit Symphony Orchestra began this evening at the Music Hall in Detroit.

Karl Krueger conducted the following program: *Holiday in Erin* Overture by Eric DeLamarter, Symphony No. 1 in E minor by Sibelius, and excerpts from *Tristan und Isolde* by Wagner.

A new concertmaster occupied the first chair: Otis Igelman, one-time violinist with this same organization and more recently the concertmaster and assistant conductor of the Salt Lake City Symphony Orchestra. Three other first-desk men joined the ensemble this season: Lucius Patterson, French horn; Sebastian Caratelli, flute; and Charles Sirard, bassoon.

All concerts were directed by Dr. Krueger. The most notable premiere was that of Leroy Robertson's *Trilogy*, which won the first prize of \$25,000 in the Henry H. Reichhold competition (see December 11). Other premieres included Benjamin Ludlow's *Fantasy on Christmas Carols* (see December 18).



With Paul Katz conducting, the Dayton Philharmonic Orchestra inaugurated its fifteenth season at Memorial Hall, in Dayton, Ohio. James Melton, tenor, was the guest artist and was heard in arias by Mozart and Mascagni and songs by Rachmaninoff and Carnevali. Orchestral numbers included Bach's Toccata and Fugue in D minor, in the transcription of Lucien Cailliet with revisions by Paul Katz; Kabalevsky's Symphony No. 2, and Wagner's Overture to *Tannhäuser*.

October 24

Henry Cowell's *Short Symphony* was introduced this afternoon by the Boston Symphony Orchestra at Symphony Hall in Boston. The orchestra, which was under the direction of Richard Burgin, also performed the Brahms Concerto in D major for Violin and Orchestra, with Ginette Neveu as guest artist, and Hindemith's *Symphonia Serena*.

As in the case of his orchestral pieces, *Hymn and Fuguing Tunes*, the Symphony (Cowell's fourth) draws for its materials from early American sources. However, as the wife of the composer explains, it "is not an imitation of the old hymns but a development from them, the larger form imposing greater freedom, with increased variety of rhythm and tempo, modal modulation, contrast of tonal color, and more extended polyphony."

The symphony is in four movements. The first, Hymn (Allegro), consists of three hymnlike tunes, the first in chorale style, the second a mobile melody, and the last in modal harmony. The next two movements — Ballad (Andante) and Dance (Vivace) — are in song and dance form respectively. The closing movement, Fuguing Tune (Moderato con moto), comprises an introduction, fuguing tune, and coda.

Warren Storey Smith suggested, in the *Boston Post*, that the title of *Suite in the Early American Manner* might have been more appropriate for the new work than Symphony. "The Ballad is folksy," he wrote; "the Dance is American, with overtones of the Irish reel. The work as a whole is direct and uncomplicated, save for the counterpoint of the finale."

The soloist at today's concert, Ginette Neveu, was making an impressive American debut. Born in Paris, a relative of the celebrated

French organist and composer, Charles Widor, Miss Neveu was graduated with honors from the Paris Conservatory and subsequently studied with Carl Flesch. After the close of World War II, she toured Europe and Latin America extensively. Arthur Honegger and William Walton have written major works for her.



The world premiere of Alexander Tansman's Symphony No. 7 took place this evening at Kiel Auditorium in St. Louis. Vladimir Golschmann conducted the St. Louis Symphony Orchestra in a program that also included the following works: Mozart's Overture to *The Magic Flute*, Tchaikovsky's Symphony No. 4 in F minor, and Richard Strauss's Suite from *Der Rosenkavalier*.

The new symphony, composed in 1944, is lyrical and contemplative in character. A slow introduction, in which the principal themes are stated, leads into the main part of the first movement, consisting of two fast themes. The second movement is a quiet Andante Cantabile and is followed by a Scherzo, one of the themes of which has a folk-song character. The finale is brief and lively. Toward the end of the work, strains of the first movement gradually reappear, and as the pace of the music slackens, the symphony ends with a reversion to the opening slow introduction.

"Though the material and its extension were lyrical," wrote Thomas B. Scherman in the St. Louis *Post Dispatch*, "they never issued into a memorable tunefulness. The unquestionable poetic charm and vitality of the music may be attributed rather to the coloristic harmonies, the kinetic rhythms — frequently syncopated — and the deft instrumentation."



Fritz Reiner began his tenth (and last) season as musical director of the Pittsburgh Symphony Orchestra this evening at the Syria Mosque in Pittsburgh. The following program was heard: Glinka's Overture to *Russlan and Ludmilla*, Tchaikovsky's Symphony No. 5 in E minor, Schoenberg's *Verklärte Nacht*, and Richard Strauss's *Till Eulenspiegel*.

Reiner conducted three world premieres and two first American

performances during the season. In the former category were Gardner Read's *Pennsylvaniana* Suite (see November 21), Norman Dello Joio's *Three Symphonic Dances* (see January 30), and Alvin Etler's Passacaglia and Fugue (see February 18). The American premieres were Stravinsky's *Basle Concerto* for String Orchestra (see January 16) and Alfredo Casella's *Paganiniana* (see January 23).

Vladimir Bakaleinikoff was guest conductor for two pairs of concerts and Ezra Rachlin, pianist, who appeared as soloist on December 19, also conducted the last two numbers on that program.

Before the season had completed its course, it was announced that Dr. Reiner had resigned as musical director of the orchestra for the 1948-49 season, and that his place would be taken by guest conductors.



Dimitri Mitropoulos conducted the Minneapolis Symphony Orchestra this evening at Northrop Auditorium, Minneapolis, in the first concert of the forty-fifth season. The following works were performed: Beethoven's *Leonore Overture*, No. 3, Schumann's Symphony No. 2 in C major, Wagner's Prelude to *Lohengrin*, and Bartók's *Dance Suite*. The Wagner Prelude was performed in memory of Frederick R. Bigelow, Franklin W. Crosby, and Elizabeth C. Quinlan, all former Symphony Association board members.

Four guests led the orchestra during the regular season: Yves Chardon (associate conductor), Fabien Sevitzky, Charles Münch, and Leonard Bernstein. In addition, Eugene Ormandy conducted a special concert on December 19.

The one world premiere introduced by the orchestra was James Aliferis' Symphony No. 1 (see March 19).



Under the direction of its new permanent conductor, Joseph Wagner, the Duluth Symphony Orchestra began its fifteenth season this season at the Armory in Duluth, Minn., with the following program: *Academic Festival Overture* by Brahms; Beethoven's Concerto in D major for Violin and Orchestra, Devy Erlih, guest artist; *La Procession nocturne* by Rabaud; Two Nocturnes by Debussy; and the Introduction to Act III, the Dance of the Apprentices, and

the Entry of the Mastersingers from Wagner's *Die Meistersinger*.

To commemorate its fifteenth anniversary, and in tribute to its founder-conductor, the late Paul Lemay, the Duluth Symphony Orchestra sponsored a nationwide contest for American composers; it was won by Grant Fletcher for his *An American Overture*, which was performed by the orchestra on April 23.

October 25

Sun Splendor, a tone poem by Marion Bauer, was given its first performance in symphonic form tonight by the New York Philharmonic-Symphony Orchestra at Carnegie Hall. Leopold Stokowski conducted.

A brief work of less than five minutes' duration, *Sun Splendor* was originally written for the piano in 1926 on a commission from Dorothy Berliner (Commins). The composer avers, however, that she had an orchestra in mind even when she wrote the first piano sketches. The full orchestral score was not completed until 1946.

Frankly programmatic, it depends mainly on instrumental coloration and mood contrast, opening with an introspective Adagio which moves into a brilliant Allegro in the pattern of its motto which reads:

After the storm
Through the dispersing clouds
Bursts forth in splendor
The Sun!

Other selections on the program were Bach's Prelude in E-flat minor, Mendelssohn's Symphony No. 3 in A minor ("Scotch"), excerpts from Aaron Copland's *Billy the Kid*, and selections from Mussorgsky's *Boris Godunov*.



With Arturo Toscanini conducting, the NBC Symphony Orchestra today began its eleventh winter season of concerts from Studio 8-H in Radio City, New York, over the NBC network. An all-Beethoven program included the *Consecration of the House Overture*, two

movements from the Quartet in F major, Op. 135, and Symphony No. 7 in A major.

Toscanini conducted sixteen programs during the season; the remaining eight were under the direction of Erich Kleiber and Ernest Ansermet. There were three American premieres: Frank Martin's *Petite symphonie concertante* (see January 17), Bohuslav Martinu's Fifth Symphony and Templeton Strong's *Paraphrase on a Choral from Hassler* (see January 24). Igor Stravinsky's *Symphonies of Wind Instruments* was introduced in its recently revised version (see January 31).

Outstanding during the season was the Toscanini presentation, in two broadcasts, of a concert version of Verdi's *Otello* (see December 6). For his final concert on May 1, Toscanini presented an equally memorable performance of Beethoven's Ninth ("Choral") Symphony.



The Composers Forum of New York tonight opened the second season of its renaissance at the McMillin Theater of Columbia University with a program devoted to the works of two young composers, Ulysses Kay and Lukas Foss. Ashley Pettis, original founder, again presided and led the lively discussion between audience and composers which follows the musical numbers as a regular feature of the Forum events.

From Kay's pen came four new compositions for various mediums, each demonstrating his penchant for linear writing. Outstanding were a Duo for Flute and Oboe and a group of Trumpet Fanfares.

The Foss works included two earlier songs from *The Prairie*, (words by Carl Sandburg) and three Piano Inventions, as well as a portion of a new string quartet which revealed fresh evidence of his sensitive melodic gift and fluent technique.

Seven additional forums were given monthly during the season, all under the sponsorship of the New York Public Library.

On November 26, the works of Vincent Persichetti and Charles Jones were featured. The former was represented by compositions which dated from 1939 through 1944, indicating progression from the dissonant *Poems* for piano of the earlier year to a lyric trend in the later ensembles, a *Pastoral Quintet* for winds and a string quartet. Two Jones works received their first public performances, a piano

sonata and the Second String Quartet, both somewhat forbidding in their dissonance but generally adjudged "convincing."

The December 22 forum juxtaposed neo-classic music of Everett Helm and the roughly neo-romantic style of Ellis Kohs, which found its best expression in a string quartet dated 1940.

Virgil Thomson was special guest moderator for the January 24 program. Critics found an unexpected point of contact in the orientalism revealed by the otherwise highly contrasting styles of Jacob Avshalomoff, a partisan of romantic opulence, and avant-gardist John Cage, whose unusual percussive effects are attained by the use of a "prepared" piano. His Eight Sonatas and Four Interludes were heard for the first time here.

Music for piano, voice, and violin by John Lessard and the Piano Sonata No. 2 by Nicolas Nabokov were featured on the February 14 Forum, which was also broadcast as part of the American Music Festival of New York's municipal station WNYC. Otto Luening was moderator.

The program on March 13 was devoted to the works of Merton Brown, including first performances of a piano sonata and Chorale for Strings, and of Jan Meyerowitz, whose Sonata for 'Cello and Piano was given its first American hearing. Nikolai Sokoloff was moderator.

David Van Vactor and Robert Sanders shared the attention on the April 24 forum, for which Carleton Sprague Smith served both as moderator of the discussion period and flutist with Van Vactor in the latter's Suite for Two Flutes. A Divertimento for two violins and viola and String Quartet No. 1 were other examples of the composer's characteristic chromaticism. The Sanders works ranged from his first composition, a Sonata for 'Cello (1931), to a Brass Quintet of 1942 and the first performance of six Two-part Piano Inventions composed a year later, displaying a growth toward architectural strength to bolster his colorful melodic and harmonic idiom.

The May 17 forum presented the works of Arthur V. Berger and Henry Brant, with Aaron Copland as moderator. Berger's C-major Woodwind Quartet, named by one reviewer as one of the year's most successful chamber pieces, was supplemented by a string quartet and piano pieces. Brant offered a Requiem for four strings and four woodwinds composed fourteen years ago, and *Music for an Imaginary Ballet*, more characteristically a "stunt" work, involving the use of parodies, a partially "prepared" piano, and other original devices

to provide wit and humor. A flute concerto, with accompaniment by an orchestra of lutes covered many moods in its somewhat overgenerous length.

The series closed on June 2 with the presentation of works by Robert Kurka and Panamanian Roque Cordero. Henry Cowell led the discussion.

The Forum season, presented under the sponsorship of the Music Division of the New York Public Library, was awarded a grant of \$1,000 by the Alice M. Ditson Fund of Columbia University to eke out its budget, which otherwise was supported by individual donors.

October 26

The thirty-first season of the Baltimore Symphony Orchestra began this evening at the Lyric Theater in Baltimore. Reginald Stewart conducted the following program: Wolf-Ferrari's Overture to *The Secret of Suzanne*, Beethoven's Symphony No. 7 in A major, Bach's Prelude in E major, transcribed by Henry J. Wood, Weber's *Invitation to the Dance*, transcribed by Felix Weingartner, Debussy's *Clair de lune*, transcribed by Lucien Cailliet, and Ravel's *Bolero*.

Stewart conducted all the concerts of the season, except for one composition, the Tchaikovsky Concerto for Piano and Orchestra in B-flat minor, in which he appeared as piano soloist; on that occasion he turned over his baton to Ilya Schkolnik. There were two American premieres heard: Bohuslav Martinu's *Toccata and Two Canzonas* (see December 17) and Elliott Carter's *Holiday Overture* (see January 7).

October 28

For the opening concert of its twelfth season, held tonight at the Municipal Auditorium in New Orleans, the New Orleans Symphony Orchestra, directed by Massimo Freccia, presented the following program: Overture to *Die Meistersinger* by Wagner, Symphony No. 1 in E minor by Sibelius, *Antique Dances and Airs* by Respighi, and *Bolero* by Ravel.

There were two world premieres introduced this season by the orchestra: Walter S. Jenkins' *Prelude and Passacaglia* (see January

20) and Robert Rohe's *Three Impressions*, for double string orchestra (see March 9).



The third season of the Nashville Symphony Orchestra began this evening at the War Memorial Auditorium in Nashville, Tenn. William Strickland, the orchestra's musical director, conducted the following program: Overture to *Euryanthe* by Weber, Symphony No. 1 in C major by Beethoven, *Fingal's Cave Overture (The Hebrides)* by Mendelssohn, *Adagio for Strings* by Samuel Barber, and the Polovtsian Dances from *Prince Igor* by Borodin.

Strickland introduced two new works during the season: Homer Keller's *Overture 1947* on November 25 and Weldon Hart's *Pennyrile Overture* on February 24.



The fourteenth season of the Denver Symphony Orchestra began this evening at the Municipal Auditorium in Denver, Col. Saul Caston conducted the following program: Kabalevsky's Overture to *Colas Breugnon*, Ravel's *Pavane pour une infante défunte*, Respighi's *Fountains of Rome*, and Beethoven's Symphony No. 3 in E-flat major ("Eroica").

One of the major events of the season was a performance of Verdi's Requiem on November 25, with the collaboration of the Lamont Singers of the University of Denver, Florence Lamont Hinman, director, and the University Chorus, Lucille F. Holm, director. In this work, the following soloists were heard: Willabelle Underwood, soprano; Laura Grauer, contralto; Marvin Worden, tenor; and Fred Nesbit, basso.

October 30

The Parisian *chansonnière*, Edith Piaf, made her American debut tonight at the Playhouse Theater in New York. Her authentic repertory of ballads of the unprivileged and the outcast, and her effective and highly individual style and personality not only threatened to start a cult but inspired columns of scholarly comment by some of America's most important music critics.

Virgil Thomson devoted a special Sunday article in the *Herald Tribune* of November 9 to a discussion of Miss Piaf and to the French *chanson* as a traditional art form comparable to that of the concert song. It is, wrote Thomson, the "musical art of the urban proletariat," whose "interpreters are artists in the purest and highest sense of the term, easily distinguishable in this regard from the stars of commercialized entertainment." The social origins and content of the songs, Thomson pointed out, are expressed not only in their words but in the use of a vocal style opposite to that of the academies. "The latter consider high notes their greatest glory and make every effort in training the voice . . . to spread the quality of these downward. The *chansonnieres* use principally chest resonances, carrying these as high in the vocal range as possible and avoiding pure head tone as rigorously as singers of the official school avoid an unmixed chest tone."

Thomson's dictum that Miss Piaf represents the art of the *chansonneuse* "at its most classical" has been shared in most of the capitals of Europe for the past eleven years. Literally born in the streets, with two policemen for midwives (when her parents were walking home early one morning in 1915), she never knew a normal childhood. Deserted by her mother when a baby, she was first tossed from the care of one grandmother to the other. From the age of seven on, she traveled with her father, an acrobat, and learned to sing in front of the cafes and village fairs. At fifteen, she was off to Paris on her own, street-singing with many of the sordid characters who are now interpreted in her songs. In 1934, she was discovered by Louis Leplee, a Paris night club owner, who gave her a job and christened her *La Môme Piaf* — *môme* being argot for street urchin, and *piaf*, a sparrow. In the years of success which followed, she exchanged the frayed sweater and skirt in which she had made her debut for a simple black street dress; but her enormous eyes, the intensity of hidden fires in them, and the wistfulness of her impersonations remained unaltered.

Although her four-and-a-half week run at the Playhouse Theater was soon followed by a night-club engagement, she freely declares she hates night clubs and concentrates, in Europe, on music-hall appearances and formal recitals.



Elie Siegmeister's First Symphony was given its first performance this evening by the New York Philharmonic-Symphony Society under the direction of Leopold Stokowski. The new work was included in a program of standard specifications: Schumann's Concerto in A minor, with Myra Hess as soloist, Griffes' *The White Peacock*, and Wotan's Farewell and the Magic Fire Music from Wagner's *Die Walküre*.

In classical form, the new symphony has four movements. The first, an Andante, opens with a slow lyrical theme and is followed by a dark ballad-like melody. A robust Scherzo (Vivace brioso; Allegretto grazioso), "in the general spirit of 'raising the roof,'" contains a quiet middle section with a blues-like melody in waltz time to contrast the wilder portions. The third movement, Moderato cantabile, is slow and lyrical in popular-tune style, and the fourth, Maestoso; Allegro spiritoso, starts gravely, then becomes dramatic, dancelike and poetic in alternation, ending in a driving climax.

Though known as a collector and arranger of American folk music, which he has utilized extensively in his original compositions in the past, Siegmeister does not employ actual folk materials in his symphony; many of its themes, however, do have either a folk or popular-song character. Most observers found that the work lacked the freshness of some of the composer's preceding orchestral compositions. The simplicity of the material, though appealing in itself, was generally thought to have received too elaborate a treatment. As Robert Hague wrote in *PM*: "What at the outset seemed sincere and affecting had been overblown until it became pretentious and fatuous."



With a newly appointed regular conductor at its head, the Rochester Philharmonic Orchestra opened its silver anniversary season this evening at the Eastman Theater of the University of Rochester, in Rochester, N. Y. Erich Leinsdorf directed an all-Beethoven program composed of Symphonies Nos. 1, 2, and 3. The remaining six symphonies of Beethoven were heard at subsequent concerts.

Georges Enesco appeared as a guest conductor during the season. Leinsdorf introduced one new work: Alec Wilder's *Piece for Orchestra* (see November 20).

To celebrate its anniversary, the Rochester Philharmonic undertook this year the longest tour of its history — twenty-three concerts in eight cities, including a performance in Carnegie Hall, New York.



The Elizabeth Sprague Coolidge Foundation Award, for distinguished contributions in the field of chamber music, was awarded this evening to Louis Speyer, oboist of the Boston Symphony Orchestra, and Luther Marchant, dean of music at Mills College, Calif. The presentation took place during the Founder's Day Concert at the Coolidge Auditorium in the Library of Congress, Washington, D. C. The Kroll String Quartet, supplemented by Speyer, played the following program: Mozart's Quartet in F major, for oboe, violin, viola, and 'cello, K. 370; Egon Wellesz' Quartet, Op. 60, heard for the first time in America; and Beethoven's Quartet in E minor, Op. 59, No. 2.

The citations which accompanied the medals read as follows: "To Luther Marchant . . . great credit is due for his promotion of that art, especially by having fundamentally established a permanent series of concerts of, and an ever widening audience for, string-quartet music. . . . To Louis Speyer . . . for his contributions as player, teacher, organizer and conductor of chamber music in New England."

October 31

Singing four arias for which she is famous, Cloë Elmo, mezzo-soprano, made her American debut this afternoon as guest artist with the Cincinnati Symphony Orchestra at Music Hall in Cincinnati. They were the "Raconto" from Verdi's *Il Trovatore*, the "Habanera" from Bizet's *Carmen*, "Mon coeur s'ouvre à ta voix," from *Samson and Delilah* of Saint-Saëns, and "Voilô sapete" from Mascagni's *Cavalleria Rusticana*. Thor Johnson conducted. The orchestral portion of the program was devoted to Reger's *Variations and Fugue on a Theme by Mozart*, Milhaud's *Suite Provençale*, and Alfvén's *Midsummer Vigil*.

Revealing a voice of extraordinary dimensions, Miss Elmo scored a momentous success, inspiring superlatives from the leading critics of Cincinnati and thunderous ovations from the audience.

Born in Lecce, a town of southern Italy, Miss Elmo received her musical education at the Conservatory of Santa Cecilia in Rome, from which she was graduated with top honors. During her student years, she won first prize in an international competition in Vienna which drew 570 entrants from forty-seven different nations. Following her graduation, she made her European debut in *Cavalleria Rusticana* at the Cagliari Opera House in Sardinia. Notable successes followed elsewhere in Italy, climaxed by her debut at La Scala in Milan in December 1946. At La Scala her roles included many of the great mezzo and contralto parts of the operatic repertory. Performances throughout France, Holland, Belgium, Austria, Switzerland, and other European countries established her reputation as one of the most magnetic and gifted of the younger singers.

She first came to this country in the fall of 1947, as a member of the ill-fated United States Opera Company which collapsed financially before it could open in Chicago. She was able at that time to have an audition with the Metropolitan Opera Association which brought her a contract for the following season. Her debut at the Metropolitan took place two and a half weeks after her appearance with the Cincinnati Symphony Orchestra and created a sensation (see November 19).

NOVEMBER

November 2

THE New Friends of Music today inaugurated their twelfth season of late Sunday afternoon chamber-music concerts at Town Hall, New York. The major work was Mendelssohn's Octet in E-flat major, Op. 20, to commemorate the centenary of the composer's death. Two ensembles joined in this performance: the Griller Quartet and the New York City Symphony Quartet. The Griller group opened the program with Beethoven's Quartet in C major, Op. 59, No. 3. The concert was concluded with Hindemith's Trio for Strings, No. 2, played by Alexander Schneider, violinist, Milton Katims, violist, and Benar Heifetz, 'cellist.

The sixteen concerts which followed weekly, except for a month's intermission during the Christmas holidays, were devoted principally to music by Bach, Beethoven, and Hindemith. The following chamber-music organizations were heard during the season: Albeneri Trio, Budapest String Quartet, Busch-Serkin Trio, Gordon Quartet, Griller Quartet, Guilet Quartet, and Paganini Quartet. Two concerts of unusual choral music were given by the Collegiate Chorale and a chamber orchestra, Robert Shaw conducting, one of which featured the rarely heard Mass in C by Beethoven (see November 16). Joseph Szigeti, violinist, and M. Horszowski, pianist, were heard in a program of Beethoven sonatas, and Jennie Tourel, mezzo-soprano, sang the entire *Das Marienleben* cycle by Hindemith. For the final concert of the season, on March 7, Lotte Lehmann, soprano, sang lieder by Beethoven and Mendelssohn.



The American premiere of a forgotten eighteenth-century composition took place today when the CBS Symphony Orchestra under the direction of Edvard Fendler performed Joseph Martin Kraus's *Funeral Symphony* in C minor on the "Invitation to Music" program over the Columbia network. Kraus, a contemporary of Mozart, wrote this work on a commission from the Court of Sweden while he was serving as conductor and composer at the Royal Opera House in Stockholm. Composed for the funeral ceremonies of King Gustaf III of Sweden, the work proved to be the composer's own swan song, for he died eight months later at the age of thirty-seven.

The work is in four movements, the unique feature of which is the fact that all are slow: Andante mesto, Larghetto, Choral, and Adagio. "To write a composition that lasts half an hour," wrote Henri Prunières, the French critic, "and consists only of slow movements, without being tedious, is a tour de force that only a master could accomplish."



The third season of the Dallas Symphony Orchestra since its reorganization began this afternoon at Fair Park Auditorium, in Dallas, Texas. Antal Dorati, the musical director of the orchestra, conducted the following program: *Egmont Overture* and Symphony No. 6 in F major ("Pastoral") by Beethoven, *Iberia* by Debussy, and *The Sorcerer's Apprentice* by Dukas.

The entire season was conducted by Dorati with the exception of one concert led by Ernest Ansermet. The special features of the season included the world premieres of Donald Sternberg's *Concert Overture* on February 8 and Walter Piston's *Symphonic Suite* (see February 29). A choral festival of three extra concerts brought performances of three complete major works: Bach's *Passion According to St. Matthew*, Verdi's Requiem, and Beethoven's Ninth ("Choral") Symphony, on January 14, 17, and 21 respectively.



Alfred Human, editor of *Musical Digest*, announced tonight over the ABC network on the "Sunday Evening Hour" of the Detroit Symphony Orchestra, the winner of the Henry Reichhold Symphony of the Americas competition: Leroy Robertson, professor of music at

Brigham Young University. His composition, *Trilogy*, won the first prize of \$25,000 — the largest cash award ever given in a symphonic contest. Second prize of \$5,000 went to Camargo Guarnieri of Brazil for a still-untitled work, and third prize of \$2,500 was won by Albert Sendrey, a staff arranger at Metro-Goldwyn-Mayer film studios, Culver City, Calif. for his *Inter-American Symphony*. There were eight honorable mentions, one going to the United States, one to Canada, and six to Latin America.

The announcement tonight came almost three years after the competition had been launched. Sponsored by Henry H. Reichhold, it was restricted to native-born composers of the United States, Latin America, and Canada. Four hundred scores from seventeen different countries were entered. The judges were Karl Krueger, music director of the Detroit Symphony Orchestra; Roy Harris, Eric DeLamarter, and Herbert Elwell, composers; and Donald M. Swarthout, dean of the College of Fine Arts at the University of Kansas.

Robertson's *Trilogy* was played for the first time a month later by the Detroit Symphony Orchestra under Dr. Krueger's direction (see December 11).

November 3

The world premiere of Norman Dello Joio's Concerto for Harp and Orchestra was heard this evening at Town Hall, New York, in a performance by the Little Orchestra Society, directed by Thomas Scherman. The soloist was Carlos Salzedo.

Dello Joio has provided the following information regarding his new composition: "It is in two movements . . . The first movement is a passacaglia whose entrance is prepared by an extended introduction. This introduction has in it the melodic elements that emerge into the full passacaglia theme set forth by the 'cellos and basses The second movement is an amiable scherzo."

The program this evening began with Bruckner's Quintet for Strings, and included Leclair's Suite for Flute and Strings with Rene LeRoy as soloist, Schoenberg's *Kammersymphonie*, Op. 9, and Mozart's Concerto in C major for Flute and Harp, K 299. Salzedo and LeRoy joined forces in the Mozart concerto.



The Houston Symphony Orchestra inaugurated its thirty-fourth season this evening at the City Auditorium in Houston, Texas. Carlos Chavez was the guest conductor. His program included Johann Christian Bach's Sinfonia in B-flat major, Manuel de Falla's *Three Cornered Hat* Suite, Shostakovich's Symphony No. 5, and the American premiere of Chavez' suite, *The Daughter of Colchis*.

The Chavez suite is drawn from the score of a ballet which the Mexican composer wrote originally for Martha Graham on a commission from the Library of Congress. It is in five scenes: Prelude, Incantation, Sarabande, Paean, and Postlude.

Each of the subscription concerts of the Houston Symphony Orchestra was conducted by a different guest. These included, in addition to Chavez, Hans Schwieger, Maurice Abravanel, Frieder Weissmann, Leonard Bernstein, Georges Enesco, Walter Hendl, Tauno Hannikainen, Charles Münch, Efrem Kurtz, Igor Buketoff, and Massimo Freccia. A special concert was conducted by Morton Gould, while Joseph Henkel, the orchestra's associate conductor, led another special event and four of the group's ten student concerts.

The Houston Symphony Orchestra, in collaboration with the Texas Federation of Music Clubs, sponsored a competition among Texan composers. The five winning works were heard in a special concert by the orchestra which was one of the events in the Texas Creative Arts Festival (see March 13).



The eighteenth season of the Erie Philharmonic Society began this evening at Strong Vincent High School in Erie, Pa. Fritz Mahler led the following program: Vivaldi's Concerto Grosso in D minor, Beethoven's Symphony No 1 in C major, Mendelssohn's Overture to *A Midsummer Night's Dream*, Tchaikovsky's *Romeo and Juliet*, and Johann Strauss's *Emperor Waltz*.

The symphony season featured the American premieres of two works: Jaromir Weinberger's Overture to *The Beloved Voice* on February 16 and Prokofieff's *Symphonic Suite 1941* (see April 5).



Samson François, twenty-four-year-old French pianist, recent winner of the Marguerite Long-Jacques Thibaud International Competi-

tion in Paris, made his first appearance in America tonight with the New York City Symphony Orchestra in a dazzling double-feature performance of Prokofieff's Piano Concerto No. 5, and Liszt's Concerto No. 1 in E-flat major. Leonard Bernstein conducted the orchestra, opening with Beethoven's Symphony No. 2 in D major, and closing with Ravel's *La Valse*.

Frail in appearance, wearing his unruly blond hair long in the Chopin-Liszt manner, the young pianist evinced a prodigious technique and a highly individual style which one music magazine critic described as the "most exciting brand of virtuosity to come to our shores since the advent of Vladimir Horowitz." The rousing demonstration of the audience, as well as the high praise of all the New York critics indicated that the French pianist's combination of power and percussive action with whirlwind delicacy and imaginative concepts was indeed exceptional keyboard artistry even in this period of exceptional keyboard artists.

At his first concert recital a month later (December 7) in Carnegie Hall, François' phenomenal ability and individuality were somewhat qualified, in the opinion of most critics, to "erratic" and "external effect." However, summed up Robert Hague in *PM*, "if his playing is not all that it should be from an interpretive angle, its various liberties and eccentricities seem the result of an excess of temperament rather than of any serious lack of musical understanding."

Little is known of his parentage and musical life save that he was born in Arles in southern France and has been playing the piano since he was five. In his early teens he appeared at the Paris Conservatory where he won a scholarship after only one audition. He was graduated with the Marguerite Long Prize and then retired at once to solitude and study in a Montmartre studio hideout, from which he emerged in 1944 to win the Long-Thibaud International Prize. French managers thereupon persuaded him into the concert halls, reputedly only on the basis of patriotic arguments that war-weary France needed the music which was his to give. The acclaim which followed strained critics' vocabularies. In Paris he became known as the "fantastic François," not alone for his magnificent pianism but for the unworldliness with which he was wont to forget rehearsals, to appear for concerts in ill-fitting suits — once even with unmatched shoes — and to disappear immediately afterward, before well-wishers could reach his dressing room, into the obscurity of dark streets.

While American observers questioned whether his eccentricities were artless or artful, François, following his habit patterns, returned quietly to France after a brief tour of eastern and midwestern cities.



The National Orchestral Association began its eighteenth year tonight in Carnegie Hall, New York, with Leon Barzin conducting. Andor Foldes, pianist, was guest soloist, playing both Beethoven's Concerto No. 1 in C major and Béla Bartók's Piano Concerto No. 2. (The latter work, though written sixteen years ago, had previously received only three performances in this country.) Other works on the program were Handel's Concerto Grosso, Op. 6, No. 9, and Enesco's *Rumanian Rhapsody*, No. 1.

Three additional orchestral concerts were given in the regular series. The third of these brought first public performances of three works: Walter Eiger's *American Youth Overture*, Tom Scott's *Johnny Appleseed*, and *Music for Orchestra* by Edoardo DiBiase (see March 1). The final program of the season, on April 19, was designated as a "Merit Reward" program in which young artists who had made outstanding impressions during the musical year in New York were given rehearing. Performers thus honored were Stanley Weiner, violinist, who played Samuel Barber's Concerto for Violin and Orchestra, and Abbey Simon, pianist, who was heard in the Piano Concerto No. 1 in E-flat major by Liszt.

The orchestra also participated in two events in the Gabrilowitsch Memorial Family Series: a Christmas program and a performance of Haydn's *The Creation*, the latter with the Dessooff Choirs directed by Paul Boepple.

A special post-season alumni concert was given on April 21 with Barzin conducting an orchestra composed largely of "graduates" of the National Orchestral Association who have since been playing in professional orchestras throughout the country.

November 4

The American Opera Company of Philadelphia initiated its second season of operas in English tonight at the Academy of Music in Philadelphia. Puccini's *La Bohème* was performed, as one critic put it, in

a "thrilling and imaginative way." The cast of young American singers included Kathryn Westman as Mimi, David Lloyd as Rodolfo, Andrew Gainey as Marcello, Lois Hunt as Musetta, Eugene King as Schaunard, Albert Lohmann as Colline. Vernon Hammond was artistic director, Rose Landver, the stage director; the new stage settings, said to be based on authentic studies of Latin Quarter architecture, were designed by H. A. Condell.

A double bill of Puccini's *The Cloak* and Gian-Carlo Menotti's *The Old Maid and the Thief* on January 26, and Wagner's *The Flying Dutchman* on March 30, rounded out the season.



The eighth season of the Columbus Philharmonic Orchestra began this evening at Memorial Hall in Columbus, Ohio. Izler Solomon conducted the following program: Bach's "Little" Fugue in G minor, transcribed for orchestra by Lucien Cailliet; Mendelssohn's Symphony No. 4 in A major ("Italian"), performed in commemoration of the one hundredth anniversary of the death of the composer, which occurred on November 4, 1847; Copland's "Prairie Night" and "Celebration Dance" from *Billy the Kid*; and Symphony No. 6 by Shostakovich.

The following world premieres took place during the season, all but the Turner work being given in the Pops concert series: Godfrey Turner's *Gregorian Overture* (see December 2); Irwin Fischer's *Sketches from Childhood* and *Pearly Bouquet*, on December 13 and February 14 respectively; Paul Dunlap's *Tequila*, on December 20; Zinova Kogan's *Scènes de ballet*, on January 10; Kent Kennan's *Dance Divertimento*, on January 17; and Wayne Barlow's *Rondo Overture*, on January 31.

November 5

Still another tribute to Felix Mendelssohn, on the occasion of the centenary of his death, took place this evening at the Lyric Theater in Baltimore. Reginald Stewart directed the Baltimore Symphony Orchestra in an all-Mendelssohn program. Of particular interest was a rarely played Symphony No. 9 for string orchestra, a charming and

graceful work which the composer completed on December 26, 1823 (his fourteenth year), one of eleven or twelve such works for string orchestra he produced before writing his later symphonies for full orchestra. This work had had its first American performance earlier this season at the Saratoga Festival (see September 6).

Other works heard were the *Ruy Blas Overture*; Fugue in E minor, transcribed for orchestra by Reginald Stewart; Concerto in E minor for Violin and Orchestra (Mischa Elman, soloist); Scherzo, from the Octet in E-flat major; and the Nocturne and Wedding March from *A Midsummer Night's Dream*.

November 7

Giuseppe de Luca, the last of the titans of the "golden age" of opera, marked off precisely fifty years of continuous professional singing tonight at his golden anniversary concert in Town Hall, New York.

The event was announced as his last public recital in that city, and the capacity audience seemed even more conscious of the poignance of the occasion than of the remarkable retention of the famous baritone's vocal powers. An intermission speech by a former Metropolitan Opera House colleague, Frances Alda, recalled his long and glowing career, which now outdistanced by two years that of his nearest rival, Mattia Battistini.

It was on November 7, 1897 that the then twenty-year-old singer made his debut at the opera house in Piacenza, Italy, as Valentine in *Faust*. Born in Rome on December 29, 1876, he was the eldest son of a blacksmith who felt that young Giuseppe should prepare himself for earning a living rather than for music. His mother, however, was determined that he be given good vocal training, and when he was only eight sent him to the Schola Cantorum. He was soon singing in the Vatican and spending his free hours around Rome's theaters where he learned most of the arias from the famous operas. Later, on a scholarship, he became a pupil at the Royal Conservatory of Santa Cecilia, where he learned the art of *bel canto* from the master, Persichini, who had taught the illustrious Battistini.

Following his initial success at Piacenza, De Luca appeared in Genoa where he met and established a life-long friendship with another young singer of the company, Enrico Caruso.

For eight years, De Luca was a leading baritone of La Scala in Milan, during his first season there creating the role of Sharpless in the world premiere of Puccini's *Madama Butterfly*.

After touring as star in leading opera houses all over the world, he made his American debut on November 26, 1915 at the Metropolitan Opera House. He remained on the roster of that opera house until 1935, one of the memorable group of great names which included Caruso, Galli-Curci, Chaliapin, Destinn, Tetrazzini, Homer, Schumann-Heink, etc. He sang at the Metropolitan debuts of Rosa Ponselle, Ezio Pinza, and Lily Pons among others, and appeared in nearly every important baritone role in the Italian and French repertory.

The next four years he spent singing in Europe, returning to the Metropolitan in 1940 for a renewed triumph. Back in Italy when the war began, he refused to sing for the next five years because, as he explained, "I was not in good humor." The departure of the Germans restored his good humor — and his vocal activity. He sang for the Allied troops and at the Rome Opera. Persuaded to return to America, even though he was sixty-nine, he received so tremendous and moving an ovation at his Town Hall concert in March 1946 that he wept openly during the first number.

November 8

With Fabien Sevitzky conducting, the Indianapolis Symphony Orchestra began this evening its eighteenth season at the Murat Theater in Indianapolis. One world premiere appeared on the program: Adagio and Fugue by Bach in an orchestral arrangement by Guido Guerrini. Beethoven's Symphony No. 6 in F major ("Pastoral") and Symphony No. 2 in D major by Brahms were also heard.

During the season, Georges Enèsco appeared as a guest conductor with the orchestra, and on November 29 Howard Hanson directed the performance of his own Symphony No. 3. The following world premieres were given in addition to the Guerrini arrangement of Bach's Adagio and Fugue mentioned above: Roy Harris' *The Quest*, performed at a special pension fund concert on January 29; the orchestral version of Frederick Jacobi's *Two Pieces in Sabbath Mood* (see February 13); Percy Grainger's *Youthful Suite*, heard at a special

concert on February 22; Henry Cowell's *Big Sing* (see February 28); and Guido Guerrini's *La Città perduta* (see April 2). There was one American premiere: Manuel Rosenthal's *Les Petits métiers* (see December 19).

A new program annotator made his appearance in the program books of the orchestra. He was the American composer, Anis Fuleihan, now a professor of piano and composition at the Indiana University School of Music.



The history of violin literature from the sixteenth century to the present day was explored by Efrem Zimbalist in a series of five concerts at Town Hall, New York, the first of which took place this afternoon. Appropriately, the concert today opened with the first known violin work in the repertoire, *Romanesca* by the early seventeenth-century composer, Biagio Marini.

Thirty-nine composers were represented in this series. The first two programs covered the seventeenth and eighteenth centuries, with emphasis on numerous works that are comparatively unknown today and many composers whose names are strangers on our concert programs. The classical, early romantic, and romantic composers appeared on the next two programs, and the series ended with a "modern" program on March 13 covering works by Richard Strauss, Eugene Ysaÿe, Ernest Chausson, Maurice Ravel, and Jean Sibelius. Zimbalist repeated this series in Boston.



The ninth season of the San Antonio Symphony Orchestra began this evening at the Municipal Auditorium in San Antonio, Texas, with Max Reiter conducting. Tossy Spivakovsky was guest soloist in Mendelssohn's Concerto in E minor for Violin and Orchestra. The remainder of the program was devoted to the following works: Rossini's Overture to *Il Viaggio a Reims*, Tchaikovsky's Symphony No. 5 in E minor, and Khachaturian's *Masquerade Suite*.

Reiter directed, during the season, the world premiere of Don Gillis' *Four Scenes from Yesterday* (see March 13) and three American premieres: *Brazilian Impressions* by Ottorino Respighi (see

November 15); *Die Frau ohne Schatten* Fantasy, by Richard Strauss (see March 20); and *Colombina Overture* by Riccardo Zandonai (see January 17).

November 10

In ermine-cloaked and diamond-studded splendor, the Metropolitan Opera Company opened its sixty-third season in New York tonight with a performance of Verdi's *Un Ballo in Maschera*. Daniza Ilitsch, Jan Peerce, and Leonard Warren sang the principal roles. Because of the illness of the originally scheduled conductor, Fritz Busch, the occasion marked the American debut of the new Italian conductor, Giuseppe Antonicelli. Critics were unanimously impressed with his "auspicious beginning." Virgil Thomson wrote in the *Herald Tribune*: "If his work of last night is typical of his powers, he is what we have been needing for a long time, an Italian conductor of the first quality."

More than usual, the intermission spectacle in the aisles and lounges overshadowed the performance on the stage. A storm of editorial comment and correspondence broke loose after the exhibitionist antics of some members of the audience: a mink-coated patron who had herself photographed while smoking a cigar, and a wealthy dowager in her seventies whose pose with her leg on the table was widely publicized by newsphoto syndicates. For the first time in the history of the Metropolitan, an official statement from the board of directors deplored these acts and disclaimed responsibility for the behavior of individual ticket-purchasers which, it declared, "do not represent the ideals and atmosphere of the Metropolitan . . . [and] . . . tend to discredit and injure the institution."

In other respects, the season followed a conservative groove. The twenty-nine operas which constituted the repertory included one new production, Benjamin Britten's *Peter Grimes* (see February 12), a revival of the full cycle of the *Ring of the Nibelung* by Wagner with completely new stage designs by Lee Simonson (see January 7), and the restoration of works missing for several years — Charpentier's *Louise* and Massenet's *Manon*.

Of the new singers, Cloë Elmo, Italian mezzo-soprano, scored the greatest individual success (see November 19). Three new sopranos were related to established Metropolitan stars: Claudia Pinza, the daughter of Ezio; Inga Manski, daughter of the former Metropolitan

soprano, Dorothee Manski; and Pia Tassinari, the wife of Ferruccio Tagliavini (see December 26). Other newcomers were Paula Lenchner, Polyna Stoska, Elen Dosia, Erna Schleuter, Carmen Gracia, and the one new contralto, Evelyn Sachs. To the tenor corps were added Max Lorenz, returning to the Metropolitan after an absence of thirteen years, Brian Sullivan, and Giuseppe Di Stefano, whose debut late in the season won exceptional response (see February 10). The new baritones included Clifford Harvut, Giuseppe Valdengo, and Melchiorre Luise. Richard Rychtarik was added to the staff as technical director.

The 1948 spring tour, commencing in March, was the longest in forty-three years and took the company to fifteen cities, including a two-week stand in Los Angeles, which the company had not visited since 1905 (see April 13).

One week after the opening of the new season, on November 18, the Metropolitan Opera Association announced a plan to make sound pictures of opera for exhibition in theaters, schools, and clubs. The films were to be made by the International Opera Films, Inc., of which Friedrich Feher is president. The plans called for launching the program through the filming of *Il Trovatore* in color, the photographing and recording to begin sometime in 1948. The project, explained Edward Johnson, general manager of the Metropolitan Opera Association, is "one more step in the direction of our ultimate goal — which is, to bring more opera to more people in all parts of the world through world tours, broadcasts, records, and now films."

November 11

With its concert this evening at the Municipal Auditorium in Oklahoma City, Okla., the Oklahoma Symphony Orchestra entered upon its eleventh season. Victor Alessandro directed the following program: Mozart's Symphony in C major, K. 551 ("Jupiter"); Fantasia and Fugue in G minor by Bach, transcribed for orchestra by George Yaeger; Richard Strauss's Suite from *Der Rosenkavalier*; *Ave Maria* by Arcadelt, performed in memory of George S. Sohlberg; and Khachaturian's *Gayne Suite*.

The orchestra presented one world premiere during the season: N. De Rubertis' *The Nile* on April 20.

November 13

The thirty-sixth season of the San Francisco Symphony Orchestra, began this evening at the War Memorial Opera House, Pierre Monteux conducting. The following works were heard: Overture to *Fidelio* and Symphony No. 6 in F major ("Pastoral"), both by Beethoven; Suite from *Der Rosenkavalier* by Richard Strauss; and Symphony No. 3 by Willem Pijper, played in the memory of the composer who died in March 1947 in his native Holland.

Igor Stravinsky and William Steinberg appeared as guest conductors during the season, the highlights of which were a complete performance with chorus of Ravel's *Daphnis and Chloé*, the second part of Berlioz' *The Childhood of Christ*, and Beethoven's Ninth ("Choral") Symphony. The world premiere of Frederick Jacobi's Symphony in C major was the only major novelty of the season (see April 1).



With Alfred Wallenstein conducting, the Los Angeles Philharmonic inaugurated its twenty-ninth season this evening at the Philharmonic Auditorium in Los Angeles. Mendelssohn's Symphony in A major ("Italian") was the major work, performed in honor of the centenary of the composer's death. Also programmed were Wagner's Prelude to *Die Meistersinger*, Paul Creston's *Chant of 1942*, and Richard Strauss's *Ein Heldenleben*.

Two guest conductors appeared with the orchestra during the season: Igor Stravinsky and Charles Münch. The one world premiere heard was Paul Creston's Fantasy for Trombone and Orchestra (see February 12). Mozart's Concerto for Bassoon and Orchestra, K. Anh. 230a, was given what was believed to be the first performance in America (see November 20).

November 14

A festival of three concerts devoted exclusively to the music of Ernest Bloch began this evening at the Juilliard School of Music in New

York City. It was conducted by the school in collaboration with the League of Composers, which participated as part of its twenty-fifth anniversary commemoration.

The major work heard this evening was the Piano Quintet — which had appeared on the first program of the League of Composers on November 11, 1923. It was performed by Isidore Cohen and Francis Chaplin, violins; Paul Lannini, viola; Channing Roberts, 'cello; and Alice Shapiro, piano. Dusolina Giannini, soprano, sang Psalms Nos. 137 and 114. The Viola Suite was played by Milton Katims, who was accompanied at the piano by Arthur Balsam. The Juilliard Chamber Orchestra under the direction of Edgar Schenkman rounded out the program with *Four Episodes*.

The remaining two concerts were given on the afternoon and evening of November 15. The afternoon concert was concerned with chamber music. The Griller Quartet performed the Second String Quartet, and two early Bloch chamber works, *Night* and *In the Mountains*. Sigi Weissenberg, pianist, was heard in the Piano Sonata.

The Juilliard Orchestra under Edgar Schenkman brought the festival to a close with some of Bloch's most important works, notably the *Israel Symphony*, *Schelomo* (with Felix Salmond, 'cellist, playing the solo parts), Two Interludes from *Macbeth*, and the Concerto Grosso (piano obbligato performed by Donald Kemp).

The three festival concerts (projected to bring further recognition to one of the great creative figures in the music of our day) provided a cross-section of Bloch's artistic development. The impressionism of works like *Night*, *In the Mountain*, and the two interludes from *Macbeth*, represents the composer in his apprentice years, capable of achieving poetic moods, but as yet unable to realize a personal style. That personal style emerges in Bloch's second period, the Hebraic period in which he is strongly conscious of his racial origins; *Schelomo*, the *Israel Symphony*, and Psalms Nos. 137 and 114 are the proud fruits of this phase in Bloch's development. The Concerto Grosso and the Piano Quintet is a transition to the complete realization of Bloch's idiom — as found, for example, in the Second String Quartet. The racial elements are less pronounced but are still recognizable in the occasional mysticism, the often quiet exaltation, and the frequent Chassidic intensity and passion of Bloch's writing.

November 15

Ottorino Respighi's *Brazilian Impressions* was given its American premiere this evening at Municipal Auditorium in San Antonio, with Max Reiter directing the San Antonio Symphony Orchestra.

Respighi was inspired to write this orchestral work during a visit to South America, which took place ten years before his death in 1936. The work is in three movements: Tropical Night, Butantan, and Song and Dance. The three sections are sensitive, impressionistic tone pictures; the first being, as Charlotte Phelan wrote in her program notes, a "shimmering musical image" of the "mystic but extravagant grandeur of a soft night in a lush, tropical clime;" the second, a poignant atmospheric tonal image relating to death; the third, a vivid depiction of a reptile garden on the outskirts of Sao Paulo.

Beethoven's Symphony No. 1 in C major opened the program, which also included the Wedding Procession from Rimsky-Korsakov's *Le Coq d'or*, and arias, duets, and ensemble numbers, by Verdi, Ponchielli, Bizet, Puccini, Weber, Donizetti, Gershwin, and Gounod sung by Francis Yeend, soprano, Mario Lanza, tenor, and George London, baritone.

November 16

Beethoven's other mass — in C major, Op. 86 — long relegated to neglect in favor of the more famous *Missa Solemnis* was given one of its rare performances in Town Hall, New York, this afternoon, at the third concert of the New Friends of Music. A special forty-five piece orchestra and the Collegiate Chorale were under the direction of Robert Shaw. The soloists, drawn from the Chorale, were Shirlee Emmons, soprano; Grace Hoffman, contralto; Robert Holland, tenor; and Robert Goss, basso.

In his review, Ross Parmenter wrote in the *New York Times*, "It is a compact, powerful, richly varied setting of the familiar texts. Its daring is one of its striking facts. The closing *Dona Nobis Pacem*, for instance, instead of being serene in a slow, long drawn out way, is sunny, animated, and joyful. Any number of especially effective parts could be singled out — the grandeur of the opening *Kyrie*, the

trumpets reinforcing the full-voiced opening Gloria, the men's voices alone singing Cum Sancto Spiritu, the single soprano voice in the first Amens, the contrast between the sense of death and the joy in the resurrection in the Credo. All these were telling, but it was the sense of the work as a whole that left the deepest impression."

Prefacing the Mass were Bach's Cantata No. 140, *Sleepers Awake*, and the Six *Chansons*, to texts of Rilke, for unaccompanied chorus, by Paul Hindemith. In the Bach work, soloists were Heather Moon, soprano; Robert Holland, tenor; Paul Ukena, basso; Robert Blum, oboe; Michael Rosenker, violin; and Yella Pessl, harpsichord.



In commemoration of the seventy-fifth anniversary of the death of Stanislaw Moniuszko, Polish nationalist composer, the Detroit Symphony Orchestra opened its fifth pair of symphony concerts tonight with a performance of his rarely heard Overture to *La Comtesse*, at the Music Hall in Detroit. Karl Krueger conducted. The program also included Dvorák's Symphony in D major, Richard Strauss's tone poem, *Death and Transfiguration*, and Chopin's Concerto in F minor for Piano and Orchestra with Witold Malcuzynski as soloist.

Moniuszko was born on May 5, 1819 in Ubiel, near Minsk (now Lithuania) and died in Warsaw on June 4, 1872. Together with Chopin, he is known as one of the great Polish nationalists in music. For many years he conducted at the Warsaw Opera and was professor at the Conservatory in that city. He wrote fifteen operas, his masterpiece being *Halka*, first produced in Warsaw in 1858, widely held to mark the beginning of a genuinely national Polish opera. *La Comtesse* (*Hrabina*) was an earlier work but still enjoys popularity in Poland. The composer is also recognized as the father of the Polish art-song, having composed about three hundred of them, many of them widely sung in his country. He wrote several choral works and the symphonic poem *Bajka* (*Winter's Tale*) which is still vital in the current repertory of the Polish orchestra.



The National Association for American Composers and Conductors tonight presented the first of a series of five monthly concerts devoted to contemporary American music, at Times Hall, New York City.

The program opened with *Three Pieces for String Quartet* by Arthur V. Berger, and closed with the First String Quartet of William Bergsma, both played by the Kohon Quartet. Two works by Bernard Wagenaar, *Giacona*, for piano, and a Sonatina for 'Cello and Piano were performed by Muriel Kerr, pianist, and Naoum Benditzky, 'cellist. Songs by Ernst Bacon, Dorothy Cadzow, David Diamond, and John Duke were given by Geraldine Beitzel, soprano, with John Ahlstrand at the piano.

Succeeding concerts presented the works of twenty-eight additional American composers, all of them living with the exception of Henry Hadley, the association's founder, whose Piano Quintet, Op. 50, was played on the December 20 program to commemorate the anniversary of his birth on that date in 1874. Three premieres were also given on this birthday program: a choral work dedicated to Hadley's memory, entitled *Hi, on a Christmas Morning*, with words and music by Dolf Swing, and another entitled *At the New Year*, by Marion Bauer to a text by Kenneth Patchen; and a Sonatina for Flute and Piano by Halsey Stevens. Samuel Barber, Robert Russell Bennett, George Kleinsinger, Hermene Eichhorn, and Mabel Daniels were also represented on the program.

Another first performance was featured on the January 25 concert: *Two Pieces for Piano* by Johan Franco, played by the composer, characterized by one critic as "stamped with the polytonal die . . . in many ways downright folksy." Also heard were songs by Emanuel Rosenberg and Lucile Anderson, string quartets by Virgil Thomson and Tom Scott, the latter presenting in addition a group of the Kentucky folk songs for which he is more widely known.

The third concert, February 20, included as one of the features of the American Musical Festival by Station WNYC, brought out the standing room only sign. Outstanding for popular response was the Douglas Moore Quintet for Clarinet and Strings, performed by David Oppenheim, clarinet, and the New Music Quartet.

First performances again marked the final concert March 21, when Andor Foldes, pianist, offered *Three Bagatelles for Piano* by Arthur V. Berger and the *Lee Rigg* by Richard Franko Goldman. Josef Alexander, Harold Morris, Henry Hadley, and Paul Creston were others represented.

(The Association presented an additional event before the season's end, when it gave a concert version of Frederick Converse's opera *The Pipe of Desire*, at the New York Public Library, May 3. Principal singers were Dennis Carroll, tenor; Cleo Fry, mezzo-soprano; Gordon Meyers, baritone; Stephanie Turash, soprano; Gretchen Haller, contralto.)

November 18

The tenth anniversary season of the Buffalo Philharmonic Orchestra began this evening at Kleinhans Music Hall in Buffalo, N. Y. William Steinberg conducted the orchestra in the following program: *Enigma Variations* by Edward Elgar, *Scherzo capriccioso* by Dvořák, and Symphony No. 2 in D major by Johannes Brahms.

Before the concerts opened, it was announced that a \$15,000 contribution from the Weed Foundation, the largest single gift ever made to the Buffalo Philharmonic Orchestra, had helped to liquidate the orchestra's deficit for the season ending on September 30, 1947.

During the current series, three guest conductors were heard: Fred Ressel, Howard Hanson, and D'Artega. There was one American premiere: Prokofieff's *Romeo and Juliet*, Suite No. 3 (see January 6).

November 19

The young Italian mezzo-soprano, Cloë Elmo, made her debut at the Metropolitan Opera House in New York tonight, creating more excitement than any other American operatic discovery since Kirsten Flagstad. As Azucena in *Il Trovatore* "she swept audience, orchestra, and cast before her," as *Newsweek* magazine reported. Emil Cooper directed the production, and other principals included Stella Roman as Leonora, Kurt Baum as Manrico, Leonard Warren as Count di Luna, and Inge Manski (also making her Metropolitan debut) as Inez.

"Miss Elmo," wrote Olin Downes in the *New York Times*, "is that rare thing these days: a singer who can act and an actress with a magnificent voice. Her talents as an artist are indivisible."

There was no dissenting voice to the chorus of acclaim by the critics. Virgil Thomson, in the *Herald Tribune*, virtually summed up the consensus in one of his most extravagant paeans: "Her vocalism is masterful, her diction perfect, her projection at all levels of loudness and in all registers, 100 per cent efficient. She is an actress, moreover, of great power. The especial rarity of her work, beyond the natural beauty of her voice, lies in the mastery of the bravura style."

An attack of appendicitis soon after this debut necessitated the postponement of further appearances of Miss Elmo at the Metropolitan until February.

November 20

What is believed to be the American premiere of Mozart's Concerto in B-flat major for Bassoon and Orchestra, K. Anh. 230a, took place this evening at the Philharmonic Auditorium in Los Angeles. Frederick Moritz, bassoonist, was soloist with the Los Angeles Philharmonic Orchestra under the direction of Alfred Wallenstein. Mozart's Overture to *The Abduction from the Seraglio* preceded the concerto. Other works heard this evening were Piston's Symphony No. 2, Manuel de Falla's *Nights in the Gardens of Spain* (Lester Donahue playing the piano obbligato), and Sibelius' *Lemminkäinen's Home-ward Journey*.

Mozart's concerto is one of two he wrote in the key of B-flat major for bassoon and the orchestra. It was edited for publication by Max Seiffert in 1934 who placed the composition between the years of 1780 and 1785 and said it was discovered in the shop of a Berlin antiquary in the 1920's. Alfred Einstein, however, believes that the concerto could not have been written later than 1775 and maintains that the old copy was offered to Breitkopf and Härtel in 1907, and after 1909 reposed in the Bibliothek Scheurleer in The Hague. The three movements are marked: Allegro moderato, Romance, Rondo.



The premiere of Alec Wilder's *Piece for Orchestra* was given this evening by the Rochester Philharmonic Orchestra at the Eastman

Theater in Rochester, N. Y. Erich Leinsdorf, at whose suggestion the work was written, conducted. Other selections on the program were the Overture to *Der Freischütz* by Weber, Symphony No. 3 in F major by Brahms, and the Theme and Variations from the Suite No. 3 by Tchaikovsky.

The Wilder piece, similar to a short symphony in scope and proportion, is in three movements, marked Moderato, Adagio cantabile, and Allegro vigoroso. It is without any programmatic description, nor any of the fanciful subtitles with which Wilder marks many of his lighter works.

"Always there has been a sort of piquant character to Wilder's compositions," wrote Norman Laird in the Rochester *Democrat and Chronicle*. "The new work, which has the characteristics of a sinfonietta, is still intriguingly piquant, but shows how he has grown in stature. There is no doubt he is quite a creative musician. The scoring is decidedly effective, brilliant in spots, imaginative, and his use of delicate dissonance makes it seem almost conservative."

*

Richard Strauss's rarely heard *Alpine* Symphony was presented this evening by the New York Philharmonic-Symphony Orchestra, Dimitri Mitropoulos conducting, at Carnegie Hall, New York. Beethoven's Overture to *Coriolanus* and Schumann's Symphony No. 4 in D minor completed the program.

Strauss's gigantically scaled work, which calls for thirty-two extra instruments including wind and thunder machines, is one of the least frequently performed of the composer's orchestral works, and according to some New York music critics, with good reason. John Briggs in the *New York Post* found it the "nearest thing to concussion of the brain." Jerome D. Bohm, however, wrote in the *Herald Tribune*, that "for all its megalomania and inherent banality . . . the unfailing transparency of texture obtained in the most intricately and heavily orchestrated pages, along with the ear-filling sensuous sonorities was a treasurable experience."

The work is written in one movement and, at various points on the score, carries the composer's own subtitles which give a synopsis of its programmatic content: Night — Sunrise — The Ascent — Entrance into the Forest — Wandering beside the Brook — At the Water-

fall — Apparition — On Flowery Meadows — On the Alm (Mountain Pasture) — Lost in the Thicket and Brush — On the Glacier — Dangerous Moments — On the Summit — Vision — Mists Arise: The Sun is Hidden — Elegy — Calm before the Storm — Thunderstorm — The Descent — Sunset — Night.

November 21

Eugene Ormandy tonight conducted the Philadelphia Orchestra in the first performance of Vincent Persichetti's Symphony No. 3 at the Academy of Music in Philadelphia. The new work was preceded by Corelli's Suite for Strings from Op. 5, and was followed by Mozart's Concerto in G major for Flute and Orchestra (William Kincaid, soloist) and the Prelude and Love-Death from Wagner's *Tristan und Isolde*.

Persichetti's symphony was begun in 1942 and completed four years later. The first movement, designated on the score as "Somber," has been described as "dark and inhibited music." Two dotted-note figures grow into a brighter melody before returning to the original mood. The movement ends ambiguously, most of the instruments "arriving at different conclusions about what has gone before." The second movement bears out the caption, "Spirited." The third, labeled "Singing," has a sustained English-horn melody against a background of slow string figuration. The fourth, marked "Fast and brilliant," is an exuberant series of virtuoso variations on a fast theme, ending with a chorale in the bass, harkening back to the opening material.

Reviewing the new symphony in the Philadelphia *Inquirer*, Linton Martin wrote: "Arresting originality of idea and idiom of expression, in thematic material and treatment, is not a conspicuous quality of this symphony, which shows some Russian influence but is not derivative in detail. It shows manifest familiarity with orchestral instrumentation and effects."



The world premiere of Gardner Read's *Pennsylvaniana*, Op. 67, opened this evening's concert of the Pittsburgh Symphony Orchestra,

under the direction of Fritz Reiner at the Syria Mosque in Pittsburgh. The new work was followed by Volkmann's Concerto for 'Cello and Orchestra (Stefan Auber, guest artist) and Schubert's Symphony No. 7 in C major.

Dedicated to Fritz Reiner, the new work by Read was inspired by folkloristic sources of Western Pennsylvania. For his melodic material, the composer chose three tunes from a collection of Western Pennsylvania folk songs compiled by Jacob A. Evanson. The first is the folk hymn, *Dunlap's Creek*; the second, an evangelist song, *I'm a Beggar*; the third, the folk song, *John Riley*. Each of these songs forms the basis of a movement, the first being marked "Calmly and with deliberation," the second, "Slowly with pleading earnestness," and the last, "Lively with spirit."

November 22

A series of three recitals designed to illustrate the evolution of modern piano music began this evening at Town Hall, New York. Robert Goldsand was the performing artist. The program tonight was devoted to works with which the modern piano idiom can be said to have originated, and included works by Albeniz, Chavez, Debussy, Griffes, Hindemith, Ravel, Reger, Satie, and Scriabin.

The three programs covered a time span from 1906 to 1936 and included twenty-five composers. The following Americans were represented: Samuel Barber, Aaron Copland, Henry Cowell, Charles Griffes, and Arthur Farwell.



The ninetieth birthday of Mrs. Edward MacDowell, widow of the famous American composer and the founder of the MacDowell Colony in Peterboro, N. H., was observed today with a dinner in her honor at the home of Carl Carmer in New York City by the Allied Members of the MacDowell Colony. President Truman sent a special message in which he expressed the appreciation "which I know our fellow Americans feel of the great service you have rendered

the arts in the United States during the forty years that have passed since the death of your distinguished husband."

November 24

After a lapse of ten years, Marc Blitzstein's opera *The Cradle Will Rock* was tonight revived by the New York City Symphony Orchestra under Leonard Bernstein at the City Center Theater in New York. Presented for the first time as the composer originally conceived it — with orchestra accompaniment in place of a piano — the work was given an "electrifying" performance and drew from both audiences and critics a rousing ovation of grandiose proportions. Two principals of the original 1937 cast reappeared: Howard da Silva as Larry Foreman and Will Geer as Mr. Mister. Others in the cast included Shirley Booth as Mrs. Mister, Muriel Smith as Ella Hammer, Robert Chisholm as the Rev. Salvation, Jo Hurt as Sister Mister, Estelle Loring as The Moll, and Leslie Litomy as Junior Mister. The production, which was under the direction of da Silva, was given in honor of the twenty-fifth anniversary of the League of Composers.

That the opera was as vital and fresh today as it was a decade ago was virtually the unanimous opinion of the critics, some of whom were particularly ecstatic in their praises. Olin Downes went so far as to exclaim in the *New York Times*: "It has genius. . . . We prefer this score, with its complete freshness of feeling, its bitter sincerity and instinct for popular dramatic expression, and projection of the text, to later and more carefully planned creations of Mr. Blitzstein. . . . The earlier work heard last night was evidently written headlong, with intense feeling and instinct which could be cramped or deflected, for the musical theater. There it stands. Regardless of theory, point of view, or propaganda, it strikes home over the footlights."

The only dissenting voice was that of John Briggs in the *New York Post*. "It is gauche and inept. Much of the music has lost its freshness. . . . The characters are not real; they do not behave in logical, believable fashion; they are one-dimensional figures. . . . It is a political essay set to music."

The overwhelming success of the two performances by the New York City Symphony Orchestra encouraged Michael Myerberg, a theatrical producer, to transfer the opera to Broadway, with the co-

operation of the New Theater. Presented at the Mansfield Theater on December 26, the opera was now as effusively acclaimed by the drama critics as it had been by their musical confrères. But the public failed to respond, and the opera was given only thirteen performances.



The seven-year ban against the use of music in "co-operative" radio programs — those offered by the network to member stations for local sponsors or advertisers — was lifted today by James C. Petrillo, president of the American Federation of Musicians. Petrillo announced that the executive board of the A. F. of L. decided "to give the idea a trial. . . . We changed our minds when they (the radio networks) said they'd employ several orchestras."

It was generally believed, however, that a more tangible and logical explanation for the sudden lifting of the ban rested in the suit brought by Dan Golenpaul, producer of the radio program, "Information Please," on November 10 against the A. F. of L. under the Taft-Hartley law. On September 26, this radio program became a co-operative show, carried by three hundred stations of the Mutual network. To meet the demand of the union that a standby musician be paid by every station whenever a musical item was used involved an expenditure of \$9,564 a program. In his suit, Golenpaul charged the union with secondary boycott and needless hiring of standby musicians.

Petrillo vehemently denied that the Golenpaul suit had anything to do with his decision, but Golenpaul remarked: "Maybe I had nothing to do with it, but I claim victory."

November 26

In Bridgeport, Conn., Mozart's Concerto in D major for Flute and Orchestra, K. 314, was performed for the first time in this country as an oboe vehicle. Mozart himself had designated the oboe as an alternative instrument for his flute concerto. The performers were Mitchell Miller, oboe, and the Connecticut Symphony Orchestra, Daniel Saidenberg conducting. Other numbers on the program were Dello Joio's *Ricercare* (the composer playing the piano part), Mendelssohn's Symphony No. 4 in A major ("Italian"), and Bizet's *L'Arlesienne* Suite.

November 27

Ernst Krenek's Fourth Symphony was introduced this evening at Carnegie Hall, New York. Dimitri Mitropoulos conducted the New York Philharmonic-Symphony Society. Franck's *Le Chasseur maudit* and Tchaikovsky's Concerto for Violin and Orchestra (Mischa Elman, soloist) completed the program.

The new symphony was completed in August 1947. The composer describes the work as follows: "First Movement — Technically the movement consists of a quiet, fairly slow introduction, an agitated transition and a sonata-allegro with two themes, a brief development section and an abridged recapitulation. . . . Second Movement — This movement consists of alternating variations on two themes. The general mood is one of resignation, in an essay of getting along without fighting for the 'ideal'. . . . Third Movement — A long, elaborate introduction and a dramatic allegro with some characteristics of a rondo. This movement is the longest of the three and contains the dramatic climax of the whole work." The movements are marked: I. Andante tranquillo; allegro appassionata, allegro vivace; II. Adagio; III. Allegro pesante; allegro agitato, allegro deciso.

A work of extreme complexity, austerity of style, and cerebral modernism, the new symphony failed to make a favorable impression on the critics. Virgil Thomson described it in the *Herald Tribune* as a "pseudo-masterpiece, with about as much savor to it as a pasteboard turkey." Olin Downes said of it in the *New York Times* that "it is a very poor and labored piece of music: artificial in method, lacking in invention, ugly and tedious." John Briggs wrote in the *Post*: "It is so removed from the listener's normal experience, without a compensating reaction of creative vitality, that one has a feeling of suddenly being transported to Mars, not knowing whether to be amused or infuriated."

November 28

Efrem Zimbalist appeared this afternoon in the dual role of violinist and composer when he performed the world premiere of his Concerto in C-sharp minor for Violin and Orchestra at the Academy of Music in Philadelphia. He was presented as a guest artist of the Philadelphia

Orchestra which, with Eugene Ormandy conducting, also played Handel's *Introduction and Rigaudon*, arranged by Hamilton Harty and in this form performed in the United States for the first time, and Tchaikovsky's Symphony No. 4 in F minor.

Zimbalist's Concerto, which was composed in 1946, is in three connected movements. The first, Allegro moderato, is built around a melodious subject first introduced by all the strings, then carried over by the solo violin. The second movement, Andante, is lyrical and romantic in character and develops into a graceful and sprightly finale, an Allegretto. "It is a work of manifest musical maturity," wrote Linton Martin in the Philadelphia *Inquirer*. "Its conservative quality is captivating. . . . Simply to say that this new concerto stands up well beside certain standard works in this form . . . is no minor tribute to its intrinsic musical merits."

November 30

An innovation in program-making was offered tonight by Edward Kilenyi, pianist, in a recital at Fullerton Hall of the Chicago Art Institute. This was believed to be the first audience-participation event in American concert history. The program, devoted entirely to Beethoven sonatas, was selected by the audience after its arrival. The thirty-two sonatas were divided into four groups: early works, the sonatas of the middle period, the five best-known sonatas, and the five last sonatas. On a blackboard in the foyer, the audience was invited to vote for its choice in the first group. Ballots were passed out, collected from the seats, and tallied backstage for the choices in the remaining three groups. A question-and-answer period between the first and second numbers covered the time taken by vote-counting. The program chosen this evening included Sonata in D major, Op. 10, No. 3; Sonata in F minor, Op. 57 ("Appassionata"); Sonata in E minor, Op. 90; and Sonata in C minor, Op. 111.

"It takes quite a pianist to perform any one of the Beethoven sonatas at a minute's notice," commented Andrew Foldi in the Chicago *Times*. ". . . Kilenyi is a remarkably sensitive musician who knows his business."

Five nights earlier, on November 25, Kilenyi had presented a similar program at the Knickerbocker Hotel, Chicago, for an invitational

audience, members of the Foundation for Music Appreciation. At that time, audience selections were identical with the later public choices in the first and third groups, and in the other two were, respectively, Sonata in D major, Op. 28, and Sonata in A-flat major, Op. 110.

Kilenyi conceived the idea for such participation-concerts with discussion periods while overseas as a captain in the U.S. Army. He was playing informally in a USO recreation hall one evening. At the conclusion of a selection, several soldiers questioned him about the composition and its varying interpretations by different artists. The talk which followed was so stimulating for both artist and listeners that Kilenyi determined to do the same thing when he returned to concert life at home. On the strength of the success of his Chicago experiment, he has planned to continue the practice next season.

DECEMBER

December 2

A FIVE-DAY festival of chamber music, under the direction of Luigi Silva, began this evening at Kilbourn Hall in Rochester, N. Y., under the auspices of the Eastman School of Music. As Howard Hanson noted in the program, this year's festival embraced the music of our own time, as a contrast to a similar festival conducted a year ago embracing unfamiliar chamber music of the past. "In these programs," wrote Dr. Hanson, "will be found examples of polytonality, neo-classicism, neo-romanticism, polyrhythmic writing, and the other contemporary technics and esthetic philosophies which have developed in the twentieth century."

Seventeen works by as many composers were represented on these programs: *Music for Strings, Percussion, and Celeste* by Béla Bartók (1935); Serenade, for clarinet, bassoon, trumpet, violin and 'cello, by Alfredo Casella (1927); Quartet by Jean Françaix (1938); Quintet, for piano and strings, by Vittorio Giannini (1932); *In Praise of Music*, for mixed voices, strings, and other instruments by Paul Hindemith (1928); Concertino for Piano and Small Orchestra by Hunter Johnson (1936); Serenade, for two violins and viola, by Zoltán Kodály (1921); Psalm No. 137 by Charles M. Loeffler (1907); *Le Cheminée du roi René* by Darius Milhaud (1942); Trio by Ildebrando Pizzetti (1925); *Rapsodie nègre* by Francis Poulenc (1919); *American Serenade* by Leroy J. Robertson (1944); Two Excerpts from *The Raising of Lazarus* by Bernard Rogers (1928); *Verklärte Nacht* by Arnold Schoenberg (1899); Quartet, Op. 49 by Dmitri Shostakovich (1938); Suite for Oboe, Clarinet, and Viola by Randall Thompson (1940); *Flos Campi* by Ralph Vaughan Williams (1928).

The following ensembles participated: the Eastman School Vocal Ensemble, directed by Carl Fuerstner; the Eastman School Little Symphony Orchestra under Frederick Fennell; chamber music players from the classes of Luigi Silva and John Celentano. Carl Fuerstner, pianist, was the soloist in Johnson's Concertino for Piano and Small Orchestra. Other guest artists included Leonard Treash, narrator; Denise Miller, Nancy Arthur, Marjorie Orbaker, and Denise Miller, sopranos; Sherwin Levine and Samuel Jones, baritones.



The world premiere of Godfrey Turner's *Gregorian Overture* opened the concert this evening of the Columbus Philharmonic Orchestra directed by Izler Solomon at Memorial Hall in Columbus, Ohio. It was followed by Ravel's *Le Tombeau de Couperin*, Sibelius' *Pohjola's Daughter*, and Symphony No. 1 in C minor by Brahms.

Turner composed his new overture in May 1946; it was awarded a \$500 prize in a contest for orchestral works sponsored by Broadcast Music, Inc. He had originally intended the piece as a choral work but because of the difficulty of the singing parts decided to transcribe it for string orchestra. The form is that of the French overture with an allegro section flanked by two slow movements. "The term 'Gregorian,'" Turner explains, "is associated mostly with ancient church music, but in this instance it is used because the style of melody and the texture of writing is what might be called a twentieth century outcropping or modification of 'organum.' The Overture is not founded on any authentic Gregorian chants or plainsong, but the main theme, heard alone on the violas at the beginning . . . could well be a 'modern descendant' of plainsong."

December 5

Samuel Barber's Ballet Suite, *Medea*, Op. 23, was given its first performance at the Academy of Music in Philadelphia this afternoon. Eugene Ormandy conducted the Philadelphia Orchestra. The new work was preceded by Haydn's Symphony No. 88 in G major, and Schumann's Concerto in A minor for Piano and Orchestra, the latter with Menahem Pressler, guest artist.

Barber provided the following information regarding his new work: "The score of *Medea* was commissioned by the Ditson Fund of Columbia University for Martha Graham and was first danced by her and her company at the McMillin Theater of Columbia University in May of 1946. Miss Graham uses the title *Cave of the Heart* for her ballet, but the composer has preferred to use the original source of the idea as the title for the suite for full orchestra. . . .

"The suite follows roughly the form of a Greek tragedy; the sections are played without pause. In the Parodos the characters first appear. The Choros, lyric and reflective, comments on the action which is to unfold. The Young Princess appears in a dance of freshness and innocence, followed by a heroic dance of Jason. Another plaintive Choros leads to Medea's dance of vengeance. Driven mad by jealousy, she rushes off the stage. The Kantikos Agonias, of menace and foreboding, is interrupted by her return. Her terrible crime, the murder of the Princess and her own children, has been committed, announced by a violent fanfare of trumpets. In the Exodus, the various themes of the chief characters of the work are blended together; little by little the music subsides and Medea and Jason recede into the legendary past."

December 6

The first of two consecutive late-Saturday afternoon broadcasts took place today in which Arturo Toscanini directed the NBC Symphony Orchestra, soloists, and chorus in a complete concert performance of Verdi's *Otello*. The first two acts were heard this afternoon, and the remaining two acts on December 13. Participating artists were Ramon Vinay as Otello, Giuseppe Valdengo as Iago, Herva Nelli as Desdemona, Nan Merriman as Emilia, Virginio Assandri as Cassio, Leslie Chabay as Roderigo, Arthur Newman as Montano, and Nicola Moscona as Lodovico. The mixed chorus was under the direction of Peter Wilhousky, and the vocal ensembles were prepared by Victor Trucco.

Olin Downes spoke the rhapsodic enthusiasm of all critics when he wrote in the *New York Times*: "This was not the best *Otello* interpretation we have encountered. It was the only one. It serves to accentuate the tragical fact that with Mr. Toscanini in our midst the only opera performances that he gives, which in themselves will

not survive him, are in concert form. . . . A performance like yesterday's should be preserved on record. Otherwise, the secret dies with him, in which case future generations may never know the entire secret of *Otello*."

Further acclamations came again in May when the *Otello* presentation was voted the "outstanding radio event of the year" in the poll of six hundred music editors conducted by the magazine *Musical America* (see May 1).

The first American performance of Tibor Harsanyi's Divertimento No. 2, for string orchestra and trumpet, was heard this evening at Kiel Auditorium in St. Louis. Vladimir Golschmann conducted the St. Louis Symphony Orchestra, and Robert Weatherly was the solo trumpet. The remainder of the program was devoted to Weber's Overture to *Der Freischütz*, Bloch's *Schelomo* (Edgar Lustgarten, 'cellist, playing the solo parts), and Schubert's Symphony No. 7 in C major.

Composed in 1943 in Cannes, the Divertimento by Harsanyi was introduced in Paris in 1945 by the Orchestre National de la Radiodiffusion Française, with Manuel Rosenthal conductor. In 1946, it was performed at the festival of the International Society for Contemporary Music held in London. "Although it has absolutely no programmatic connection with the events of the day," the composer explains, "nevertheless the whole conception of the work was influenced by the prevailing atmosphere of agonized tension, with hope beginning to dawn on the horizon. It consists of four movements (four Serenades) all in the key of B major. All are in conventional symphonic form except the first, which is treated with greater freedom. The part of the trumpet is organic but it is not treated as a *concertante* instrument. The musical idiom of the work is simple and expressive, and although it contains popular Hungarian elements, no use is made of folk songs." The four movements are marked Poco lento — Allegro; Allegro vivace; Andante cantabile; and Allegro con brio.

December 7

Jerzy Fitelberg's Concerto No. 1 for Violin and Orchestra was given its first American performance tonight over the CBS network on the "Invitation to Music" program. Nicolai Berezowsky was the soloist,

and the CBS Symphony Orchestra was well directed by Franz Brief.

This one-movement work was composed in 1928, and is one of two concertos which the composer wrote for violin. Simple, direct, highly lyrical, it represents an earlier phase of the composer's creative style which in more recent years has become complex and dissonant.

December 8

After a thirteen-year absence from this country Benno Moiseiwitsch, pianist, returned to give a recital in Carnegie Hall, New York, this evening. A capacity audience greeted him for a program that included major works by Bach, Liszt, and Brahms, and smaller pieces by Chopin, Medtner, Khachaturian, and Rachmaninoff done with the poetic beauty, formidable technical powers and searching musicianship which long ago placed him with the great piano virtuosos of our generation. As Howard Taubman wrote in the *New York Times*, here was "playing of power and passion, in which brilliant virtuosity was always under the control of a disciplined and imaginative mind."

Benno Moiseiwitsch, of Russian birth but English citizenship, played a heroic role during the recent war in maintaining civilian morale in England. Like Myra Hess, he remained in England during the entire course of the conflict, and throughout the blitzkrieg enlisted his music-making for the war effort. He gave approximately eight hundred concerts during the period, a contribution which was declared far-reaching in its effectiveness.

December 11

Leroy Robertson's symphonic *Trilogy*, which won the \$25,000 Symphony of the Americas competition sponsored by Henry H. Reichhold (see November 3), received its world premiere this evening at the Music Hall in Detroit. Karl Krueger directed the Detroit Symphony Orchestra. The new work was preceded by Handel's Concerto Grosso No. 5 and was followed by Beethoven's Concerto No. 3 for Piano and Orchestra (Leonard Shure, guest artist) and Smetana's *The Moldau*.

The prize-winning work had been lying untouched and in an uncompleted state in the composer's desk since 1939. Conrad Harrison, music critic of the *Deseret News*, saw the manuscript and was so impressed by the quality of the music that he urged the composer to complete it and then drove him to submit it in the Reichhold competition.

The three movements of the trilogy are marked: Grave — allegro e poco moderato; Largo ma non troppo; and Finale: moderato — allegro non troppo.

"Robertson has written a competently contrived and reasonably well disciplined symphony," wrote Harvey Taylor in the *Detroit Times*. "We particularly enjoyed the first movement which, despite angularities and certain awkwardnesses in writing for strings, nevertheless has tight, well-thought-out themes developed with busy counterpoint. . . . Robertson is a composer worth watching."

The *Trilogy* was repeated by the Detroit Symphony Orchestra under Karl Krueger over the ABC network on December 14.

Leroy Robertson, professor of music at Brigham Young University, in Provo, Utah, was born in Fountain Green, Utah, in 1896. A biographical interview by Jack Goodman in the *New York Times* provides the following information about him: "As a boy he served as a full-time shepherd, 'tending father's flock.' And, adds Robertson, since an education in music was one of the finer things in life sought by members of his church in the old days, 'I made my own violin — a fairly crude affair — as did all Mormon boys at that time.' Then, like a character in Greek mythology, Robertson played and composed simple tunes that came to mind while his flock grazed the upland range.

"Since the Fountain Green school lacked a music teacher, Robertson organized a band and brought music to his fellow Utahans, and he's been doing that ever since. Later he studied with Ben Williams, leader of the Fountain Green Choir. . . . Moving to larger Pleasant Grove, young Robertson studied with Arthur Overlade and then with Prof. M. S. Gudmondson, at Brigham Young.

"With this modest background, and 'wanting very desperately to write music,' the ex-shepherd left Utah to study under George Chadwick at Boston, winning his first award, the \$300 Endicott Prize, at the New England Conservatory in 1923. . . . He managed a

few months of work with Ernest Bloch in 1929 and again in New York in 1932. In 1933 he went abroad for a brief period of tutelage under Hugo Leichtentritt in Berlin and later worked with Arnold Schoenberg and Ernst Toch in Los Angeles. In fact, the influences of Schoenberg, Bloch, and Toch are still evident.

"Robertson's work has not gone completely unrecognized during these formative years. His String Quartet in E minor was a 1944 choice of the New York Music Critics Circle, his Piano Rhapsody was premiered by the Utah Symphony with Andor Foldes as soloist, and the Roth Quartet has popularized his *American Serenade*."



For the first time in America, Gustav Mahler's Symphony No. 6 in A minor was performed this evening at Carnegie Hall in New York, Dimitri Mitropoulos directed the New York Philharmonic-Symphony Society. The symphony was followed by Gershwin's Concerto in F major for Piano and Orchestra, with Oscar Levant playing the solo part.

Mahler's symphony was composed in 1904 and was introduced two years later in Essen. "The symphony," wrote Louis Biancolli in the New York *World-Telegram*, "is a kind of personal document of Mahler's, for the last movement is supposed to contain three prophecies of disaster ahead, each rendered in the score by a sharp blow from a hammer — the first hammer ever used in a symphony. Always a bleak fatalist about life, Mahler was certain in 1904 that the next few years would bring him tragedy. Supposedly he pictured the misfortune as coming in three stages, the last to be his own untimely death. . . . To heighten the tragic mood of the Sixth Symphony, Mahler resorted to a shrewd and perhaps pathetic device. In the earlier movements he pictured the happy circumstances of his home life at the time he was composing. . . . In the slow movement, Mahler would again appear to be tranquil about the future. The mood is calm and pastoral and the use of cowbells (their first appearance in a symphonic score) is symbolic of spiritual peace. To Mahler, however, all of it was an illusion, a fool's paradise that would speedily be shattered. And the tragic finale shows how. With the children's laughter ringing in his ears, Gustav Mahler looked ahead and saw only death and despair."

The four movements are marked as follows: Allegro energico ma non troppo — *Heftig aber markig*; Andante moderato; Scherzo — *Wuchtig*; Finale: Introduction; Allegro energico.

Although the audience cheered vociferously, the critics did not like the symphony. Jerome D. Bohm confessed in the *Herald Tribune* that though he had always considered himself to be a devout Mahlerite, a hearing of the Sixth Symphony "brought with it a temporary defection." "Very little that is genuinely affecting and first-rate musically is to be heard in this expansive product." In the *New York Times*, Olin Downes used adjectives like "weak," "banal," "repetitious," and "commonplace" to describe various parts of the work.



A powerful performance of Richard Strauss's *Elektra*, in concert form — and the first in any version in Chicago — was heard this evening at Orchestra Hall in that city. Artur Rodzinski directed the Chicago Symphony Orchestra. The only other work on the program was Mozart's *A Short Serenade*.

Not the least of the dramatic elements of this evening's performance of *Elektra* was the fact that, in singing the title role, Marjorie Lawrence stood on her feet for the first time since she had been stricken by infantile paralysis in 1941. In her appearances after partial recovery, from November 1942 up to this time she had sung while seated in a wheel chair.

Others participating in the performance were Herbert Janssen as Orestes; Irwin Dillon as Aegisthus, Irene Jessner as Chrysothemis, Enid Szantho as Clytemnestra, and Holger Sorenson as the Guardian of Orestes.

December 12

Gustav Charpentier's *Louise* tonight returned to the repertory of the Metropolitan Opera Association after an absence of five years. With Dorothy Kirsten singing the title role, and with the other principal roles sung by Raoul Jobin, John Brownlee, Herta Glaz, and Margaret Harshaw, the revival was given a pleasing though not particularly eventful performance. Evelyn Sachs, New York mezzo-

soprano, made her Metropolitan debut in minor roles, singing the parts of Marguerite, the Street Sweeper, and the Chair Mender "charmingly," in the opinion of Virgil Thomson. Louis Fourestier conducted, and the stage direction was by Désiré Defrère.

December 13

For the fifth consecutive year, the National Broadcasting Company began its series of Saturday afternoon symphonic broadcasts devoted to the "Orchestras of the Nation." Three Canadian groups were included in the schedule, designed to give a cross-section of American community orchestras. This afternoon the Vancouver Symphony Orchestra was heard, conducted by Jacques Singer.

Twenty-one orchestras were presented in the twenty-six concerts of the season: Atlanta Symphony (Henry Sopkin); Charleston (W. Va.) Symphony (Antonio Modarelli); Columbus (Ohio) Philharmonic (Izler Solomon); Denver Symphony (Saul Caston); Eastman School Symphony (Howard Hanson); Kalamazoo Symphony (Herman Felber); Kansas City Philharmonic (Efrem Kurtz); Louisville Symphony (Robert Whitney); Montreal Symphony (Désiré Defauw); North Carolina Symphony (Benjamin Swalin); Oklahoma Symphony (Victor Alessandro); Pittsburgh Symphony (Fritz Reiner and Vladimir Bakaleinikoff); Rochester Philharmonic (Guy Fraser Harrison and Erich Leinsdorf); St. Louis Symphony (Vladimir Golschmann); Santa Monica Symphony (Jacques Rachmilovich); Southern Symphony (Carl Bamberger); Springfield (Mass.) Symphony (Alexander Leslie); Toronto Symphony (Sir Ernest MacMillan); Tri-City (Iowa) Symphony (Oscar W. Anderson); Utah Symphony (Maurice Abravanel); and Vancouver Symphony (Jacques Singer).

December 17

The world premiere of Bohuslav Martinu's *Toccata and Two Canzones* took place today at the Lyric Theater in Baltimore, with Reginald Stewart conducting the Baltimore Symphony Orchestra. Other works heard this evening were Handel's Concerto Grosso in D minor, Op. 6, No. 10; Beethoven's Concerto No. 4 for Piano and

Orchestra (Guimaraes Novaes, guest artist), and Stravinsky's *Fire Bird Suite*.

The new Toccata won particular interest for its dynamics. Scored for small orchestra, it achieves novel effects in sonority, with some of its melodic patterns conveyed by only two or three instruments, or groups of instruments. The two Canzoni which follow display an intense lyricism built up into a highly dramatized and striking conclusion. The two Canzoni were completed in New York in 1946. The work as a whole was commissioned for the Basler Kammerorchester in Switzerland and was given its first performance by that group in Basle on January 21, 1947, under the direction of Paul Sacher.

December 18

This evening at Music Hall in Detroit, Karl Krueger conducted the Detroit Symphony Orchestra in the premiere of Benjamin Ludlow's *Fantasy on Christmas Carols*. The program also included a rarely heard Concerto in C minor for Oboe and Orchestra by Benedetto Marcello (Dirk van Emmerik, soloist), Mozart's Symphony No. 41 in G minor, K. 550, Vincent d'Indy's *Fantasy on Popular French Themes*, for oboe and orchestra (Dirk van Emmerik, soloist), Richard Strauss's *Till Eulenspiegel*, and Tchaikovsky's *Nutcracker Suite*.

Ludlow composed his new fantasy expressly for the Detroit Symphony Orchestra for performance tonight. It is based on four familiar carols: *Wassail Song*, *Coventry Carol*, *Greensleeves*, and *In dulce jubilo*.

December 19

Eleazar de Carvalho, young Brazilian composer and conductor, made his debut as director of an American professional orchestra by appearing as a guest with the Boston Symphony Orchestra at Symphony Hall this afternoon. His program comprised three works: Symphony for Strings by William Schuman; *Kammersymphonie*, Op. 9, by Schoenberg; and the *Symphonie fantastique* by Berlioz.

"As a conductor," wrote Alexander Williams in the *Boston Herald*, "this young Brazilian is not one of your acrobats and shadow-boxers."

He tends to his job with a minimum of gestures with his hands. As is the modern fashion, in actual performance he uses no score. The superb recreation he achieved with Berlioz' romantic, lovable, and sometimes long-winded symphony entitles him to respect as a new figure in the field."

Born in Iguatu, Ceara, Brazil, on June 28, 1912, Eleazar de Carvalho spent his childhood on the farm of his parents. When he was thirteen he was sent to Fortaleza for his first schooling. Trained to become an apprentice seaman, he later joined the National Navy Corps in Rio de Janeiro, where he served until 1936. His musical education was pursued all this time, including a six years' course of study with Paulo Silva. For a period, he played in various orchestras, then assisted Eugen Szenkar, director of the Orquestra Sinfonica Brasileira. An opportunity to conduct an orchestra on short notice proved him to be so successful that he decided to devote himself to the baton more assiduously. He conducted numerous concerts of the Brazilian Orchestra as well as performances at the Teatro Municipal. As a composer, his works include operas (*The Discovery of Brazil* and *Tiradentes*), as well as numerous symphonic and chamber-music works. In the summer of 1946, he attended the conducting class at the Berkshire Music Center in Tanglewood, returning one year later to assist in supervising that class and in conducting the school orchestra.



The concert this evening of the Indianapolis Symphony Orchestra directed by Fabien Sevitzky, at the Murat Theater in Indianapolis, presented the American premiere of Manuel Rosenthal's suite, *Les Petits métiers*. This was the final number of the program which included Chausson's Symphony in B-flat major, Mozart's Concerto in D minor for Piano and Orchestra, K. 466, and Franck's *Symphonic Variations*. In the last two works, Daniel Ericourt was the soloist.

Rosenthal's tonal cameos of small tradesmen in typical French towns were composed in 1935-36. The aim of these ten short pieces "is the musical interpretation of French spirit in its conciseness, its mischievous humor, its frank gaiety, its discreet melancholy, or its modest tenderness." The caricatures are identified by the titles of

the respective movements: The Night Watchman; Deodat, the Post-man; The Barber; The Druggist; The Wafer Vendor; The Puppet-Player; The Grinder; The Messenger Boy; The Nanny; The Blacksmith.

December 20

What is believed to be the first performance of the uncut version of Handel's *Messiah* was presented tonight at Carnegie Hall, New York. The Oratorio Society of New York, entering upon its seventy-fifth season, was under the direction of Alfred M. Greenfield, and the soloists were Anne McKnight, soprano; Margaret Tann Williams, contralto; William Hain, tenor; and Clifford Harvuo, baritone. This is the 124th time that the Society has presented the *Messiah*.

The edition used this evening was prepared by Dr. J. M. Cooper-smith, corrected and revised in accordance with the original manuscripts. Recently published by Carl Fischer, it was this evening receiving its first performance.

December 21

The Bohemians, a venerable organization of professional musicians, celebrated this evening its fortieth anniversary with a dinner at the Waldorf Astoria. The guest of honor was Serge Koussevitzky, musical director of the Boston Symphony Orchestra. The program included a performance of Gian-Carlo Menotti's one-act opera *The Telephone*, songs by Jennie Tourel, mezzo-soprano, piano solos by Claudio Arrau, and a satiric skit entitled *Carnegie Hall* presented by Mata and Hari, dancers. Like all such previous occasions, the proceeds from this dinner went into the Musicians' Foundation fund established by the Bohemians in 1914 to help needy musicians.

The Bohemians was founded in 1907 by Rafael Joseffy, pianist, in collaboration with Moriz Rosenthal, August Fraemke, Hugo Grunwald, and Sigmund Herzog. The purpose, as articulated by the famous critic Henry E. Krehbiel, was to promote a "spirit of good

fellowship, helpfulness, unselfish aims, mutual respect among artists, hatred of petty jealousy and devotion to many social and artistic ideals." The original membership was thirty-two, but it has grown to five hundred, the limit prescribed by the club rules.

December 22

A new work "of immense charm" as Howard Taubman described it in the *New York Times*, was introduced this evening at Times Hall, New York, at the season's first concert by the Musicians' Guild. It was Bohuslav Martinu's *Three Madrigals*, for violin and viola, and it was performed by Joseph Fuchs, violinist, and Lillian Fuchs, violist. Martinu wrote the work expressly for the Musicians' Guild after hearing one of its concerts in which Joseph and Lillian Fuchs performed a Mozart Duo, and dedicated it to the performing pair. To Virgil Thomson the new work was a "delight for musical fancy, for ingenious figuration, for Renaissance style evocation and for extended construction."

Other compositions heard were the Quartet in E-flat major, Op. 74, by Beethoven; First String Quartet by Benjamin Britten; and Quartet in G minor for piano and strings, Op. 25, by Brahms. The Kroll Quartet was the performing ensemble in the Beethoven and Britten quartets, while in the Brahms work, Joseph and Lillian Fuchs were supplemented by Leonard Rose, 'cello, and Frank Sheridan, piano.

Each of the succeeding three concerts brought new encomiums from the press. Characteristic was the program on January 19 which included two works by Mozart and Haydn, Franck's Piano Quintet and the song cycle, *Die junge Magd* by Paul Hindemith. Mozart, Kodály, and Schoenberg (whose *Verklärte Nacht* was presented in its original form as a string sextet) comprised the March 1 concert.

The season's finale, April 19, featured a first public performance — Ross Lee Finney's Quartet No. 4, in A minor, given by the Kroll Quartet. The composition had been heard previously at a teachers' conference in Cambridge, Mass. and at the Bohemians Club. Though not a pathbreaking work, it won respect as being, as Jerome D. Bohm wrote in the *Herald Tribune*, "firmly integrated . . . with clearly

defined workable themes which the composer handles expertly and to good musical purpose."

Bach's Suite No. 6 in D major, for viola alone, Mozart's Quintet in G minor, and a Sonata for Violin and Piano by Virgil Thomson completed the final program. Participants included the two Fuchsses, Carlton Cooley, second violinist; Leo Smit, pianist; and the Kroll Quartet, whose personnel consists of William Kroll and Louis Graeler, violinists; Nathan Gordon, violist; and Avron Twardowsky, 'cellist.

December 26

Two South American works were introduced to the world this afternoon at Symphony Hall in Boston, at the tenth program of the Boston Symphony Orchestra. The orchestra was under the guest direction of Eleazar de Carvalho. The new compositions were Camargo Guarnieri's *Prologo e Fuga* and Heitor Villa-Lobos' *Madona*. Two other works were also heard: Manuel de Falla's Suite from *El Amor Brujo* and Dvořák's Symphony No. 5 in E minor ("From the New World").

The Villa-Lobos work, a symphonic poem, was written for the Koussevitzky Foundation and is dedicated to Mme. Natalie Koussevitzky. The composer describes his artistic purpose as follows: "There was an indefinable expression in her features which at once inspired in me an intuitive and definite confidence, remaining as an inexplicable and enduring memory of a being possessed with rare gifts of kindness. These are the mental impressions which were made upon me in Paris when I personally knew Mme. Natalie Koussevitzky. And since it would be impossible for me to describe her in a prolonged literary dissertation, objective, concrete, or conventional, I depend upon the mystery of sounds, as embodied in the free songs of my country's birds and folk and natural surroundings by which my musical imagination is inspired."

The *Prologo e Fuga* is one of Guarnieri's most recent works, having been completed on November 28, 1947. Alexander Williams described it in the Boston *Herald* as "just another of those pieces of dissonant counterpoint which, I submit, is not very exciting musical news." Of the Villa-Lobos symphonic poem, he wrote: "[It] has a good deal of

aural fascination. You listen, taking in the novel and exotic sonorities, noting the strongly individual flavor of the music and the sustained atmosphere of tranquillity. It is . . . an unself-conscious pouring forth of sound."



What was described by New York critics as one of the best performances of *Tosca* heard at the Metropolitan Opera House in several seasons this evening brought the Metropolitan debut of Pia Tassinari in the title role. Miss Tassinari, who in private life is the wife of the famous tenor, Ferruccio Tagliavini, sang opposite her husband, who appeared as Cavaradossi. Other members in the cast were Alexander Sved as Scarpia, Lorenzo Alvary as Angelotti, Ludovico Oliviero as Spoletta, and George Cehanovsky as Sciarrone. Giuseppe Antonicelli conducted.

The voice of the new Metropolitan soprano was described by Robert Hague in *PM* as "moderate-sized . . . pleasing in texture and color." Olin Downes wrote further in the *New York Times*: "Miss Tassinari has not a voice of too much sensuous beauty, but it has color and she was frankly, genuinely emotional."

December 27

Six major national music organizations converged on Boston this week for annual meetings arranged to coincide with the seventy-second annual convention of the Music Teachers National Association, held December 30 through January 2 at the Statler Hotel.

At least a dozen additional allied groups, including most of the country's professional music fraternities and pedagogical societies, had also timed and placed executive board and other informal meetings in Boston this week in order to participate in the wealth of musical activities and discussions. One entirely new organization was born during the period, the American String Teachers Association, with Duane Haskell as first president.

All Boston concert halls were utilized and Harvard and Boston Universities and the New England Conservatory of Music joined as hosts to the hundreds of delegates. Six major concerts were given

during the week including a special program by the Boston Symphony Orchestra under the direction of Serge Koussevitzky.

A joint opening session on December 27 of the National Association of Schools of Music, the Music Teachers National Association and the American Musicological Society featured several panel discussions led by such notable educators as William Schuman, president of the Juilliard School; Dr. Howard Hanson, director of the Eastman School; Dr. Harrison Keller, director of the New England Conservatory; Dean Donald M. Swarthout of the University of Kansas; and Dr. George Dickenson of Vassar College.

First of the individual conventions in chronological order was the National Association of Schools of Music which opened the same day, devoting itself principally to problems of curriculums and standards. A resolution on the subject of the Musicians' Union's current ban on recordings was passed urging that copyright laws be changed to protect musicians but also that some revision in the ban be worked out by the union to provide continued recordings for school use.

The American Musicological Society convened the following day. Twelve scholarly papers during its formal meetings and an evening concert of rare music by Haydn and his predecessors, Caldara and Gassmann, provided the chief interest.

The four-day sessions of the Music Teachers National Association included a multitude of special and sectional forums, clinics, and demonstration-recitals covering a wide range of subjects from specific teaching problems to discussions of church music and the use of music in therapy. Particularly popular was the panel on Latin-American influences in contemporary United States music, presided over by Henry Cowell and participated in by Aaron Copland, Nicolas Slonimsky, David Van Vactor, Gilbert Chase, and Charles Seeger.

Other organizations in convention sessions were the National Association of Teachers of Singing, the College Music Association, and the National Music Council.

A joint banquet of all groups was held January 1, with Dr. Raymond Kendall presiding, and Cyrus Durgin, music critic of the Boston *Globe*, and Dr. Serge Koussevitzky as guest speakers.

Music highlights in addition to the special Boston Symphony event included a concert by the Kroll Quartet on December 31 at Sanders Hall, Cambridge, at which was given the first performance of Ross Lee Finney's Fourth String Quartet; a concert of contemporary

American music by the Berkshire Chamber Orchestra and Woodwind Ensemble on January 1 presenting works by Arthur V. Berger, Robert Palmer, Walter Piston, Harold Shapero; on January 2, an organ recital by E. Power Biggs; a program presented by the Opera Department of the New England Conservatory, and a concert of excerpts from film scores by Copland, Prokofieff, Hugo Friedhofer, Virgil Thomson, and William Walton.

New officers elected for the various organizations are as follows:

Music Teachers National Association: Raymond Kendall of Ann Arbor, Mich., re-elected president; Leo C. Miller of St. Louis, vice-president; Wilfred C. Bain, University of Indiana, secretary; Oscar W. Demmlar, Pittsburgh, Pa., treasurer; Theodore M. Finney, University of Pittsburgh, editor.

National Association of Schools of Music: Donald M. Swarthout, re-elected president; Burnet C. Tuthill, Memphis College of Music, secretary; Peter Stam, Jr., Wheaton College, Ill., treasurer; Janet D. Schenck, Manhattan School of Music, New York, eastern vice-president; Wilbur Rowland, Shorter College, Ga., southern vice-president; Earl Escgmas, Dennison University, Ohio, central vice-president; Rowland Dunham, University of Colorado, western vice-president.

National Association of Teachers of Singing: Richard de Young, of Chicago, president; Homer G. Mowe, New York, and Helen Steen Huls, St. Cloud, Minn., vice-presidents; Walter Allen Stultz, Evanston, Ill., secretary; Carl Gutekunst, New York, treasurer; Grace Leslie, New York, registrar.

American Musicological Society; George S. Dickinson, president; Paul Henry Lang, vice-president; Raymond Kendall, treasurer; J. Murray Barbour, Manfred Bukofzer, William S. Newman, and George B. Weston, members-at-large.

December 29

Virgil Thomson, music critic of the New York *Herald Tribune* and composer, was today elected a member of the National Institute of Arts and Letters. One of eleven new members to be elected, Thomson was the only musician.

December 30

The American premiere of John Barbirolli's *Concerto on Themes of Corelli*, for oboe and strings, was heard this evening at the Music Hall in Kansas City, Mo. The Kansas City Philharmonic Orchestra was under the direction of Efrem Kurtz, and the oboe solo was played by Whitney Tustin. Kurtz also directed Schubert's Symphony No. 8 in B minor ("Unfinished"), Don Gillis' Symphony No. 5½ ("A Symphony for Fun"), and Liszt's *Les Préludes*. Ezio Pinza, basso was heard in arias and songs by Mozart and Verdi.

Barbirolli composed his concerto for his wife, Evelyn Rothwell, oboist, who introduced it with the Hallé Orchestra in Edinburgh in 1945 with her husband conducting. The work is in five short movements: Preludio, Allemanda, Sarabanda, Gavotta, and Giga.

JANUARY

January 1

A BAN on the making of phonograph records or transcriptions of any kind, by members of the American Federation of Musicians, went into effect today with the expiration of all previous contracts between the union and the recording companies.

The interdict had been authorized by the union at its annual convention in Detroit in June 1947 and was officially announced at the national executive board meeting on October 18. A previous twenty-seven month ban on commercial recordings had ended in 1944 by an agreement providing for the payment to the union of a royalty on each record. This annual sum, which reached about two million dollars, was used for the benefit of unemployed members. The passage of the Taft-Hartley Act, however, made the renewal of this royalty agreement illegal, and the union was thus suddenly deprived of its chief source of welfare revenue. This loss is believed by many to have been the motivating force for the current drastic edict, although James Caesar Petrillo, president of the American Federation of Musicians, insisted that the prohibition against recording would be permanent. "We are only making our own competition when we make records," he explained. "I know of no other industry that makes the instrument that will destroy that industry . . . and . . . records sooner or later will destroy the musicians."

The major recording companies were not caught napping. For the preceding six months they had gone on a feverish twenty-four-hour-a-day recording schedule to create a stockpile that would last them from between two to three years.



Arthur Honegger's dramatic oratorio, *Jeanne d'Arc au bucher* (*Joan of Arc at the Stake*), on a text by Paul Claudel, was performed in this country for the first time this evening at Carnegie Hall, New York. Charles Münch conducted the New York Philharmonic-Symphony Orchestra, supplemented by the Westminster Choir directed by John Finley Williamson. Vera Zorina as Jeanne d'Arc and Raymond Gerome as Frère Dominique performed the speaking roles. The singing parts were assumed by Nadine Conner and Jarmila Novotna, sopranos, Enid Szanthro, contralto, Joseph Laderoute, tenor, and Lorenzo Alvary, basso.

Arthur Honegger wrote his oratorio for Ida Rubinstein, who appeared in the title role when the work was introduced, at Basle, Switzerland, on May 12, 1938.

Roger Secretain provided the following notes for the oratorio: "Honegger, inventor of rhythms who has created astonishing plastic images of modern life, here reawakens the oratorio from its sleep of death and rouses it into the company of masterpieces. The remaining problem was to choose the poet, someone noted for his splendid, noble work, for enlightened Catholic dramaturgy. And this poet, Paul Claudel, accepted the task.

"Claudel familiarized himself with the old 'mystery' plays, which spoke of the redemption and salvation which he believes have a permanent place in the world today; and has been influenced by Rimbaud to present by his verbal genius 'the physical impression of the supernatural.' Inwardly, he listened to the voice of Jeanne, at whose slightest manifestation he was carried away into the mechanism of voices and symbols."

"The poem is mystical and symbolic, satirical in a more contemporaneous way," wrote Olin Downes in the *New York Times*. "It is a bravura feat by a scholar and literary virtuoso, well versed in the dramaturgy of the Catholic Church. And so with the music. Poem and music fit in concept and execution. The virtuoso performance of poet and musician is to be companioned by the virtuoso accomplishments of singers, orchestra, and conductor. On the score of performance, as well as the inherent effectiveness of the idea, and finally Honegger's skill with his materials, there is the making of a sure-fire success."

To Virgil Thomson, the prevailing weakness of the work lay in "its failure to set, to make clear whether we are listening to a musical work or a literary text or to a literary work with musical commentary.

The fact that the title role is a speaking role, not a singing one, is the chief source of this ambiguity." And, in summation, he adds: "For all the fine fancy in Honegger's musical text, *Joan at the Stake* remains somewhat trivial as a work. It is closer in feeling to devotional than to dramatic literature."

January 2

Nicolas Nabokov's elegy for high voice and orchestra, *The Return of Pushkin*, received its first performance this afternoon at Symphony Hall in Boston. Serge Koussevitzky conducted the Boston Symphony Orchestra, and Marina Kosshetz, soprano, was the assisting artist. Miss Kosshetz, supplemented by Eunice Alberts, contralto, and the Wellesley College Choir, directed by Margaret Macdonald Winkler, was also heard in Debussy's *La Damoiselle élue*, and accompanied by the orchestra alone in Tatiana's Air from Act I of *Eugene Onegin* by Tchaikovsky. The concert ended with Tchaikovsky's *Francesca da Rimini*.

Nabokov's elegy was commissioned by the Koussevitzky Foundation and was dedicated to Mme. Natalie Koussevitzky. The work, completed late in 1947, was inspired by a set of verses by Alexander Pushkin describing his impression on returning to the scenes of his exile. "The music," wrote Virgil Thomson in the *Herald Tribune* when the work was heard in New York, "is nostalgic and poetic, serene for the most part and psychologically, rather than graphically, atmospheric. His tone is elevated, its composition elegant. Neoromanticism is its school."



In his recital in San Francisco this evening, Joseph Szigeti, violinist, gave the first American performance of Serge Prokofieff's Sonata in F Minor, for violin and piano. Joseph Levine assisted at the piano. Prokofieff composed this work in 1946; it is in four movements. "Two movements," wrote Alexander Fried in the San Francisco *Examiner*,

"belabored the violin harshly, but for the most part their effect was brusquely exciting. For contrast, there was music that spun out an extraordinarily delicate visionary effect."

January 3

To honor the League of Composers on the occasion of its twenty-fifth anniversary as well as to commemorate the seventieth birthday of its own musical director, Edwin Franko Goldman, the Goldman Band tonight presented in Carnegie Hall, New York, a program of modern works written expressly for the band. The concert was under the auspices of the League of Composers.

This evening the band was directed by Walter Hendl, who performed the following works: *Toccata Marziale* by Ralph Vaughan Williams; *Suite française* by Darius Milhaud; *Shoonthree* by Henry Cowell; *Canto Yoruba* by Pedro Sanjuan; Theme and Variations by Arnold Schoenberg; Three Pieces for Rolland's *Le Quatorze juillet* by Arthur Honegger, Albert Roussel, and Georges Auric, heard for the first time in this country; and Symphony No. 19 by Nicolas Miaskovsky. Percy Grainger appeared as guest conductor in the world premiere of his own work, *The Power of Rome and the Christian Heart*, commissioned for this occasion by the League of Composers. In addition, a surprise offering consisted of two marches written and conducted by Edwin Franko Goldman. One of these — entitled *The League of Composers* — was being heard for the first time and was presented by Dr. Goldman to that organization to further the raising of funds for new band works.

In a brief talk, Aaron Copland paid homage both to the League of Composers and to Dr. Goldman. This was followed by a few words by Dr. Goldman himself in which he made special mention of the late Daniel and Florence Guggenheim, whose philanthropy made possible the performances of the Goldman Band over a period of thirty years.

The works by Schoenberg, Roussel, and Cowell were singled out by Virgil Thomson in the *Herald Tribune* as the three compositions on the program which were "of the highest distinction." However, as Noel Straus commented in the *New York Times*: "The program as a whole was a striking revelation of the great advance made in

band writing during the last quarter of the century. Every work presented has its special merits and the sum total of achievement proved remarkably high."

The new work by Grainger was said by Thomson to be "valid only for its solidly sonorous scoring. In substance it is a self-indulgent improvisation in an impoverished Wagnerian style." The composer describes his music as "the unsoldment of musical feelings that were started by thoughts of the eternal agony of the Individual Soul in conflict with the Powers That Be." It is scored for large band, organ, piano, and extra percussion.

The concert tonight was only one of many significant musical events throughout the country, and throughout the season, honoring the League of Composers on its twenty-fifth birthday. Twenty of the leading American orchestras performed works which were either commissioned by the League in the past or which outstanding musical organizations commissioned this year in the name of the League expressly for the purposes of this celebration. Among the composers who were engaged to write new works for this occasion were: Samuel Barber, Wallingford Riegger, William Bergsma, Peter Mennin, Roman Palester, Pavel Borkevoc, Nicolas Berezowsky, Robert Ward, Harold Shapero, Roger Sessions. Radio networks and important independent stations, in gestures of homage to the League, held series of programs of American works, many of which owe their existence to that organization. Characteristic of the many and varied events held from one end of the country to the other to honor the League were the Ernest Bloch festival in New York sponsored by the Juilliard School of Music (see November 14), a complete concert of works which had been commissioned by the League during the twenty-five years of its existence by the National Gallery Orchestra, Richard Bales conducting, in Washington, D. C., on April 18, and another program of League compositions by "Evenings on the Roof" in Los Angeles on April 5.

The League was born on November 11, 1923 when it presented its first program in New York featuring the world premieres of Ernest Bloch's Quintet for Piano and Strings and Arthur Bliss's Songs with Chamber Orchestra, conducted by the composer. Stravinsky's *Three Pieces for Clarinet* and Albert Roussel's *Divertissement* were also heard. Since that initial concert, the League has been one of the most potent influences in this country in arousing the then lethargic

attitude of American concertgoers toward the music of their own contemporaries. It has provided more than ninety commissions for new works to be performed at its concerts. And it has fought the battle of the modern composer through its many concerts (it has performed 1,068 concert works and sponsored sixteen stage productions), through its dynamic magazine *Modern Music* (discontinued last year for financial reasons), and through its sponsorship of recordings of modern compositions.

In the spring of 1948, it was announced that Mrs. Arthur M. Reis, who had served as chairman of the board of directors of the League since its inception, had handed in her resignation. She was succeeded by Aaron Copland.

January 6

The American premiere of Serge Prokofieff's *Romeo and Juliet*, Suite No. 3, took place this evening at Kleinhans Music Hall, in Buffalo, N. Y. William Steinberg directed the Buffalo Philharmonic Orchestra. The program also included the following works: Kabalevsky's Overture to *Colas Breugnon*; Debussy's Nocturnes; and Rimsky-Korsakov's *Scheherazade*.

Prokofieff composed a ballet, *Romeo and Juliet*, in 1935, and soon afterward arranged two orchestral suites from the ballet score, each comprising seven numbers. The third suite consists of six parts: Romeo at the Fountain; The Morning Dance; Juliet; Nurse; Morning Serenade; and Juliet's Death. "In *Romeo and Juliet*," the composer wrote, "I have taken special pains to achieve a simplicity which will, I hope, reach the ears of all listeners. If people find no melody and no emotion in this work, I shall be very sorry; but I feel sure that they will, sooner or later."

January 7

With the performance of Wagner's *Das Rheingold* at the Metropolitan Opera House this afternoon, the Ring cycle returned completely restaged by Herbert Graf and with new sets and lighting by Lee

Simonson, the latter made possible by a fund of \$100,000 raised by the Metropolitan Opera Guild.

Most of the cast today were singing their roles for the first time at the Metropolitan: Joel Berglund as Wotan, Kenneth Schon as Donner, Max Lorenz as Loge, Gerhard Pechner as Alberich, John Garris as Mime, Jerome Hines as Fasolt, Mihaly Szekely as Fafner, Polyna Stoska as Freia, Blanche Thebom as Erda, and Inga Manski and Martha Lipton as Woglinde and Wellgunde. Kerstin Thorberg appeared as Fricka, Emery Darcy as Froh. Fritz Stiedry conducted.

The center of interest in the performance this afternoon was focused on the new Simonson sets. Irving Kolodin of the *New York Sun* found them to be "sound, utilitarian, and tasteful." Virgil Thomson, except for minor defections, found them to be "tasteful and solid." But Olin Downes sent in a minority report by writing in the *New York Times* that "this scenery prevailingly lacked glamour and spaciousness. . . . The first scene of the bottom of the Rhine is pitilessly garish as it stands. . . . The scene of the Nibelheim is small scale, and the descent of Wotan and Loge to the lower regions far less adventurous and exciting in the changes of lighting than it used to be."

The remaining three operas in the Ring cycle were heard on successive weeks: *Die Walküre* on January 13, *Siegfried* on January 21, and *Götterdämmerung* on January 29. The entire trilogy was repeated once more during the season.



Elliott Carter's *Holiday Overture* was performed for the first time in this country this evening at the Lyric Theater in Baltimore, Md. It was the opening number of a concert by the Baltimore Symphony Orchestra conducted by Reginald Stewart. Rachmaninoff's Concerto No. 2 in C minor for Piano and Orchestra (Sascha Gorodnitzki, guest artist) and Sibelius' Symphony No. 2 in D major completed the program.

A gay, sprightly, and richly scored piece of music, Carter's Overture was composed in 1944 and was chosen as the winning work of the 1945 competition sponsored by the Independent Music Publishers. It was originally performed in Germany, in 1946, under Hans Blumer's direction.

January 8

The Cleveland Orchestra, with George Szell conducting, this evening gave the premiere performance of Ernst Toch's *Hyperion* at Severance Hall, Cleveland. The program began with Mozart's Overture to *The Impresario*, and also included Beethoven's Symphony No. 2 in D major and Richard Strauss's *Death and Transfiguration*.

The new Toch work was commissioned for the Cleveland Orchestra by the Fynette Kulas American Composers Fund and was written in the spring of 1947. The composer describes the work as follows: "It begins in a somber, subdued mood, and, though based on close unity of its thematic material, rises to a mood of hopefulness and assurance — somehow perhaps reflecting the idea of the Latin proverb *per aspera ad astra*."

January 9

Walter Piston's Symphony No. 3, commissioned by the Koussevitzky Music Foundation, was given its first performance this afternoon by the Boston Symphony Orchestra, Serge Koussevitzky conducting, at Symphony Hall in Boston. Prokofieff's Concerto No. 1 for Violin and Orchestra with Isaac Stern as soloist, and the Symphony No. 2 in D major by Brahms completed the program.

Mr. Piston wrote his new symphony in the summer of 1947 and dedicated it to the memory of Mme. Natalie Koussevitzky. It is in four movements. The first, Andantino, is based on three thematic elements which are developed singly and in combination. The Allegro which follows is in a three-part scherzo form. An Adagio movement — with four large and closely connected sections — proceeds into the final Allegro, written in a three-part form similar to that of a sonata-form movement. "He has succeeded," wrote L. A. Sloper in the *Christian Science Monitor*, "in expressing melancholy, wit, pastoral reflectiveness, and buoyancy. . . . He has used his materials and his learning to say something which is accessible to any listener. He joins the great company of communicative composers."

Piston's Symphony received two major awards later in the year: the Pulitzer Prize for music and the Boston Symphony Horblit Award of \$1,000.

January 10

This evening at Kiel Auditorium, in St. Louis, Louis Aubert's *Feuille d'images* was given its American premiere by the St. Louis Symphony Orchestra, directed by Vladimir Golschmann. Excerpts from Fauré's *Pelléas et Mélisande* opened the program, and the Aubert work was followed by Rachmaninoff's Concerto No. 2 in C minor for Piano and Orchestra (Jesús María Sanromá, soloist), Manuel de Falla's *El Amor Brujo*, and Ravel's *La Valse*.

Louis Aubert is a member of that group of French composers who drew their guidance and inspiration from Gabriel Fauré and which included Ravel, Roger-Ducasse, and Florent Schmitt. His writing is in a deep poetic vein, highly atmospheric and emotionally sensitive, and always with polished craftsmanship. *Feuille d'images* is in his best picturesque vein, and was composed several decades ago and published in 1930. It reveals, wrote Thomas B. Sherman in the St. Louis *Post Dispatch*, "a highly cultivated gift for expressive, melting harmonies and instrumental coloring of a prevailingly pastel shadow. The texture was the equivalent, in sound, of the kind of silken material that you love to run through your hands."



The program this morning of the Young People's Concerts of the New York Philharmonic-Symphony Orchestra at Carnegie Hall, New York marked the twenty-fifth anniversary of this series. To commemorate the event, the orchestra, directed by Rudolph Ganz, performed two works by Ernest Schelling, the founder of these concerts: *Berceuse* and *Irlandaise*. Gifts were presented to members of the orchestra and its staff, and a special gift and tribute were given to Dr. Ganz, who was making his last appearance as conductor after an association of ten years.



The manuscript of what is believed to have been Beethoven's last composition was unearthed in an obscure niche of the library at

the Peabody Conservatory of Music in Baltimore, it was announced today. The composition is a canon — both words and music are in Beethoven's handwriting — which the composer dispatched to a friend together with the last movement of his Quartet in B-flat major. The authorities of the Peabody Conservatory confessed they never knew that the precious manuscript was in their possession, and found it only during a recent intensive search in their library files for materials to be used this year in conjunction with displays celebrating the conservatory's eightieth birthday.

January 11

Two new works for string orchestra, written expressly to honor the twenty-fifth anniversary of the League of Composers, were introduced this afternoon by the WOR Symphony Orchestra, conducted by Sylvan Levin, over the Mutual network. They were *The Fortunate Islands* by William Bergsma and Fantasia for Strings by Peter Mennin. Both works made a favorable impression, though some resentment was expressed that the new Bergsma work was presented with cuts. The following week, on January 18, the Bergsma composition was repeated, this time without any deletions. The Mennin Fantasia was given its first concert performance by the New York Philharmonic-Symphony (see January 17).

January 13

The directors of the Chicago Symphony Orchestra announced firmly today that at the conclusion of the present season, Artur Rodzinski would not be re-engaged as musical director and conductor of the orchestra. They confessed that dissatisfaction and disagreements with the conductor, whom they had appointed this season, made further collaboration impossible. It was generally felt that Dr. Rodzinski's refusal to adhere to advertised programs, his repetition of programs in defiance of the policy of the orchestra, and his insistence on expensive opera productions were some of the factors involved in his dismissal.

Not until after the close of the season did Dr. Rodzinski reply to the accusations hurled against him. On May 1 he told reporters: "I was arbitrarily cashiered without a hearing or notice. Defamatory and false statements were published about me. . . . I was charged with feigning illness to avoid taking the podium. In truth, I conducted when in great physical pain and against the advice of my physician. I was charged with the responsibility for the orchestra deficit. In truth, I had nothing to do with expenditures. I was charged with repeating concerts when in truth this was suggested by the president and manager."

A group known as the "Friends of the Chicago Symphony Orchestra" was created among Rodzinski's admirers to demand his reinstatement by the orchestra, but both manager and directors remained determined in their decision. Guest conductors were engaged to direct the Chicago Orchestra for the 1948-49 season.

January 15

Kathleen Ferrier, English mezzo-soprano, made her American bow this evening by appearing as an assisting artist with the New York Philharmonic-Symphony Orchestra at Carnegie Hall, New York. Together with Set Svanholm, tenor, she was heard in Mahler's *Das Lied von der Erde*, which was conducted by Bruno Walter. The Mahler work was preceded by Beethoven's Symphony No. 4 in B-flat major.

The newcomer made an impressive debut. Jerome D. Bohm wrote in the *Herald Tribune* that she "proved to be a singer of uncommon ability. Her voice is a fine, voluminous one which has been cultivated with exceptional care."

January 16

Igor Stravinsky's *Basle Concerto* for String Orchestra received its first American performance this evening at the Syria Mosque in Pittsburgh, Pa. Fritz Reiner conducted the Pittsburgh Symphony Orchestra. Other works heard this evening were Rossini's Overture to *L'Italiana in Algeri*; Haydn's Concerto in D major for 'Cello and

Orchestra (Gregor Piatigorsky, guest artist); and Richard Strauss's *Don Quixote*.

Stravinsky's new Concerto received its world premiere in Basle, Switzerland, in January 1947, with Paul Sacher conducting the Basle Chamber Orchestra. At that time Mr. Stravinsky wrote: "What else can one say than that the work is composed for string orchestra . . . that it is in three movements . . . and that it is by no means atonal?" The Concerto revealed itself as a characteristic product of Stravinsky's neo-classic writing. Its tone language is comparatively simple, its writing transparent. One of its high moments is to be found in the lyrical middle movement, marked Arioso. A Vivace movement opens the work, and a Rondo concludes it with some striking instrumental effects.

Pittsburgh critics were not impressed by Stravinsky's new work. Characteristic was Donald Steinfurst's report in the Pittsburgh *Post-Gazette*: "It seems a singularly unimpressive work, and I have rarely heard a duller or less imaginative or in fact uglier first movement. Stravinsky here has relied on a rhythmic offbeat effect which he belabors through three movements. One has the impression, too, of many unfinished melodies. . . . The slow movement has some emotional content and the finale a kind of meaningless excitement, but the net result is that of wonderment that the composer of *Le Sacre* or *The Fire Bird* or *Petrouchka* is the same composer who is responsible for this concerto."



The world premiere of Alexander Brott's *Fancy and Folly* was heard this afternoon at Kiel Auditorium in St. Louis. The St. Louis Symphony Orchestra, directed by Vladimir Golschmann, also performed Delius' *A Song of Summer*, Saint-Saëns' Concerto No. 3 in B minor for Violin and Orchestra (Patricia Travers, soloist), and Prokofieff's Symphony No. 5.

Brott, who is a Canadian composer, wrote his *Fancy and Folly* in 1946 and dedicated it to Mr. Golschmann. It is in one movement and is free in form. A waltz rhythm opens the composition before the two principal themes are stated and developed. The final section ends with a mock fugue.



The United States section of the International Society for Contemporary Music presented the first of its four membership concerts tonight at the Museum of Modern Art in New York City. Ernst Krenek's Seventh String Quartet, Alban Berg's *Lyric Suite* and Walter Piston's Third String Quartet were performed by the Pro Arte Quartet.

The expansion of the 1947-48 season to include an extra program was made possible through the co-operation of the Juilliard School of Music, which offered its auditorium and musicians for the final concert, May 21, when Dimitri Mitropoulos conducted Stravinsky's *L'Histoire du soldat*, staged with action, dialogue, and choreography as well as music. The Juilliard Chamber Ensemble, with Edward Steuerman, pianist, and Louis Krasner, violinist, also presented the Berg Chamber Concerto for Piano, Violin and Thirteen Wind Instruments at this special event.

Midseason concerts took place on February 23 when works by Harold Shapero, Roger Sessions, Luigi Dallapiccola, Béla Bartók, were featured, and on May 2, when the program was dedicated to the memory of Lillian Morgan Saminsky and devoted to piano music. At this latter event, first performances were given of a new Sonata by Claus Adam (Jack Maxim, pianist) and a Sonatina by Robert Kurka (Ray Lev, pianist). Elliott Carter's Piano Sonata was played by Beveridge Webster, and Ray Lev contributed smaller pieces by Miriam Gideon and Ben Weber.

January 17

One of Europe's great conductors returned to this country after an eleven-year absence to lead four concerts for the NBC Symphony Orchestra over the NBC network, the first of which was given early this evening. He was Ernest Ansermet, founder and director of the Orchestre de la Suisse Romande in Geneva.

His program featured the American premiere of a *Petite symphonie concertante* by Frank Martin, a leading Swiss contemporary, and included Beethoven's *Leonore Overture No. 2*, and Ravel's *Daphnis and Chloé*, Suite No. 2. As Robert Hague wrote in *PM*: "Mr. Ansermet's initial appearance . . . demonstrated beyond a doubt that he is a conductor of the very first rank — a brilliant orchestral techni-

cian and an interpreter of extraordinary intelligence, sensibility, insight, and power."

The *Petite symphonie concertante* was written for harpsichord, piano, and harp as solo instruments with the accompaniment of two small string orchestras. It was described by Noel Straus in the New York *Times* as "a compromise . . . between traditional procedure and the twelve-tone technique," and "consists of two movements, each divided into a slow and rapid section. . . . The treatment of the combination of old and new harmonic and melodic elements served to lend the extremely refined opus a suavity that was ingratiating,"

The work received its first concert performance in America a month later on February 19 when Ansermet appeared as guest conductor with the Chicago Symphony Orchestra.



Two first performances were heard this evening at a concert by the New York Philharmonic-Symphony Orchestra, Walter Hendl conducting, at Carnegie Hall, New York. The program opened with the introduction of a new transcription by Hershy Kay of Bach's chorale-prelude, *Kyrie, Gott heiliger Geist*. There followed the first concert performance of Peter Mennin's Fantasia for Strings. The remaining two works heard this evening were Mozart's Concerto in D minor for Piano and Orchestra, with Walter Hendl playing the solo part and conducting from the piano, and Shostakovich's Symphony No. 5.

Peter Mennin's Fantasia was commissioned by the Hargail Music Press for the twenty-fifth anniversary of the League of Composers. It had received its initial hearing a week before over the Mutual Broadcasting System network (see January 11). The composer has described his work as follows: "The first movement, Canzona, makes use of two ideas which are stated simply, then developed polyphonically. After a section of melodic extensions, the movement ends quietly. The second movement, Toccata, is full of contrasting rhythmic pulses, with punctuated broad lines." The critic of the New York *Times* wrote: "Mr. Mennin's work was one of clear outlines, sweet, simple melodies treated canonically, with a mind to the possibilities of massed sonorities in the high register."

January 18

A four-day festival devoted to the music of Franz Schubert began this evening at the Concert Hall of the Cincinnati Conservatory of Music in Cincinnati. An evening of chamber music under the direction of Arthur Bowen presented two major works: the Quintet in C major, Op. 163, and the Octet in F major, Op. 166.

Of particular interest during the festival were the performances, on the evening of January 20, of the overture to *Des Teufels Lustschloss* (*The Devil's Pavilion*), in a revision by C. Hugo Grimm, believed to be having its first hearing in this country; and the entire score of the incidental music to *Rosamunde*, rarely heard in its complete version. The Conservatory Classic Orchestra was directed by C. Hugo Grimm, and in the *Rosamunde* music it was supplemented by Jane Phelps, mezzo-soprano, and a chorus. The Symphony No. 1 in D major rounded out the program.

Other events in the festival included an evening of Schubert lieder on January 19 and an orchestral concert on January 21.

January 19

Douglas Moore's *Farm Journal*, a suite for chamber orchestra, was introduced for the first time this evening by the Little Orchestra Society, Thomas Scherman conducting, at Town Hall, New York.

Moore's description of his composition is as follows: "There are four movements with the following titles: Up Early; Sunday Clothes; Lamplight; Harvest Song. Much of the material for the suite has been taken from a documentary film score, *Power and the Land*, written in 1940 and based upon life in a small farm community in southern Ohio. Although some of the tunes bear a conscious resemblance to music which is often played and sung in such a community, there is no direct quotation in the score. The first movement . . . is a little overture based on a gay tune which commences the piece. The second movement . . . is an intermezzo, suggesting the unfamiliar starchiness of Sunday apparel and its effect on the behavior. The third movement . . . is a simple lyric piece to carry out the idea of the title and depict the warmth and happiness of the family circle gathered

together for the evening. The fourth movement . . . is a spirited finale based upon the rhythmic swing of the scythes in cutting the corn."

Brahms's Serenade in A major, was the only other purely orchestral number on the program. Joseph Szigeti, violinist, was heard in Beethoven's *Romance* in G major Op. 40, and Bach's Concerto in D minor for Violin and Orchestra.

January 20

With the composer conducting, the New Orleans Symphony Orchestra introduced Walter S. Jenkins' Prelude and Passacaglia tonight at the Municipal Auditorium in New Orleans. Massimo Freccia, musical director of the orchestra, conducted the remainder of the program: Cherubini's Overture to *Anacreon*, Mozart's Symphony No. 35 in D major, K. 385 ("Haffner"), Richard Strauss's *Don Juan*, and Tchaikovsky's *Romeo and Juliet*.

Jenkins offered the following description of his work: "The Prelude is a brisk, lyrical three-part song form, the first and closing sections of which are derived from the Passacaglia subject. Written after the Passacaglia, it is not an introduction to the Passacaglia but a separate piece to counterbalance the rather long pastoral first section of the Passacaglia. The main thematic material of the first and closing sections of the Prelude is made more bristling by imitative treatment while the middle section is one of folklike simplicity. The Passacaglia is a 'variation' form."



The Fort Wayne Philharmonic Symphony Orchestra, with Hans Schwieger conducting, presented this evening the American premiere of Anton Bruckner's Symphony No. 4 in E-flat major ("Romantic") in its original version, at Philharmonic Hall in Fort Wayne, Ind. It was the final work of a program that also included Smetana's Overture to *The Bartered Bride* and Tchaikovsky's Concerto in D major for Violin and Orchestra, the latter with Isaac Stern as guest artist.

The version of the Bruckner symphony heard this evening was the

original one written by the composer, and not that heard up to now in the symphony auditoriums, with alterations and modifications by Bruckner scholars. "In the first movement," reported Walter A. Hansen in the Fort Wayne *News-Sentinel*, "Bruckner meditates now and then on some of the beauties of nature. The Scherzo leads the listeners out of the cathedral and lets them disport themselves for a time in the company of hunters and happy Austrian peasants. The greater part of the work, however, is impregnated with profound mysticism. Bruckner's Fourth is filled with nobility and loftiness of utterance."

January 23

With Leonard Bernstein as guest conductor, the Boston Symphony Orchestra presented this afternoon the world premiere of David Diamond's Symphony No. 4 at Symphony Hall in Boston. Bernstein also conducted Beethoven's Symphony No. 2 in D major and Stravinsky's *Petrouchka* Suite.

Diamond's new symphony was commissioned by the Koussevitzky Foundation and is dedicated to Mme. Natalie Koussevitzky. The composer has analyzed his work as follows: "This, my Fourth Symphony, I consider my smallest large symphony. Small in the sense that it is not only a short work . . . but also because the forms are kept tightly under control and are never allowed to exceed the needs of the materials. Large it is in the sense that although the materials are of a modest nature, they are expansive, somewhat transcendental in the way they go beyond themselves as they are motivated, given direction and expressiveness." The three movements are marked Allegretto, Andante, and Allegro. Warren Storey Smith described the work as "tuneful" in the *Boston Post*, but failed to discover in it "a strong personality expressing itself."



The world premiere of Heitor Villa-Lobos' choral composition, *Mandu-Carara*, took place this evening at Carnegie Hall, New York. It was the closing work of a concert by the Schola Cantorum, Hugh Ross conducting. Preceding the new work were the following num-

bers: Dufay's motet, *Nuper Rosarum Flores*; Gabrieli's motet, *Jubilate Deo*; Bach's Cantata No. 118, *O Jesu Christ, Mein's Lebens Licht*; the *Liebeslieder Waltzes* of Brahms; and Arthur Lourié's *De Ordinatione Angelorum*.

Mandu-Carara, a symphonic poem or ballet, is for two pianos, percussion, large chorus, and children's chorus. In his program notes, Hugh Ross writes: "*Mandu-Carara* is a legend of the Nheengatu people, a Brazilian Indian tribe. The work is named for a famous young Indian dancer. . . . The legend concerns the adventures of two children and parallels in a Brazilian setting the story of Hansel and Gretel. Two greedy children have been left by their poor father in the woods as he is unable to feed them any longer. In their wanderings they come upon an ogre, Currupira, who lures them to his hearth. They ask him the way home but he detains them and his wife begins stuffing them with food. A musical interlude then describes how the children outwit Currupira telling him how they had just seen two fat monkeys near his hut. He goes in search of them and meanwhile the children kill his wife and run away. Currupira comes home and rushes madly about the wood crying with fury. The children save themselves from him by swimming across a river and with the help of forest creatures find their way home. There they find Mandu-Carara with their father. This is the signal for a general celebration, culminating in the dance of *Mandu-Carara*."

"If not one of the most memorable products of Brazil's best-known composer," wrote Francis D. Perkins in the *Herald Tribune*, "it has ample color and vitality, a characteristic national savor and pervasive and stimulating rhythms."

Luboshutz and Nemenoff, duo-pianists, assisted in the performance of both the Villa-Lobos work and in the Brahms *Liebeslieder Waltzes*. The soloists heard in Lourié's *De Ordinatione Angelorum* were Ellie Mao, soprano; Whitfield Lloyd, contralto; and Thomas Holt, baritone.



Alfredo Casella's *Paganiniana*, a divertimento for orchestra on music by Niccolò Paganini, was introduced to America this evening at the Syria Mosque in Pittsburgh. Fritz Reiner conducted the Pittsburgh Symphony Orchestra. Other works on the program this evening

were Schumann's Overture to *Genoveva*; Mendelssohn's Symphony No. 4 in A major ("Italian"), and Lalo's *Symphonie espagnole*, with Isaac Stern, violinist, as guest artist.

Paganiniana was composed in 1942 for the Vienna Philharmonic Orchestra in honor of the centenary of its founding. The music was designed to glorify the virtuoso spirit not only of Paganini but also of the renowned string section of the Vienna Philharmonic. It is in four movements. The first, Allegro agitato, is based on four themes from the Caprices, Nos. 5, 12, 16, and 19. In the second movement, Polachetta, the principal theme is taken from the Quartet Op. 4, for violin, viola, 'cello, and guitar. The third movement, Romanza, draws its material from an unpublished Paganini piece entitled *The Spring*, and the closing movement, Tarantella, has its origin from a Paganini composition by the same name. "In each of the four movements," writes Frederick Dorián, "Casella arrived at a specific technique, blending the old with the new. Paganini was a melodist, not a polyphonic thinker. Hence, Casella aimed at a horizontal movement of chords rather than that of counterpoints. He abandoned individual part writing in the sense of a genuine polyphony. Within the textures of swiftly moving chords, he mixed, in smooth succession, traditional harmonies with more dissonant modern ones."

January 24

The fourth annual Jewish Music Festival opened today for a month of nationwide activities which included special co-ordination of programs by nearly a dozen symphony orchestras and numerous radio stations across the country, as well as exhibits, concerts, forums, and similar events by colleges, libraries, community centers, inter-faith groups, and other organizations.

Sponsored by the Jewish Music Council of the National Jewish Welfare Board, the Festival extended officially through February 22 and had as its multifold purpose the encouragement of "interest and participation in Jewish musical activities on a community basis . . . to stimulate creativity in composition, production of recordings, and research and publication in the field of Jewish music . . . to enhance the status of Jewish music in the realm of general music."

Opening day was designated as Jewish Music Sabbath and was devoted to special musical services and sermons by nearly two thousand affiliates of the Synagogue Council of America.

Among the major symphonic tributes to the festival was the premiere of Frederick Jacobi's *Two Pieces in Sabbath Mood* played by the Indianapolis Symphony under the direction of Fabien Sevitzky at its concert pair, February 13 and 14. For the first time, the Detroit Symphony Orchestra joined in participation with a presentation of Leo Nadelman's *Lamentations*. Other outstanding organizations featuring the works of Jewish composers during the period included the New York Philharmonic-Symphony, the Columbus Philharmonic, the National Symphony of Washington, D.C., the Denver Civic Symphony, and the St. Louis, Rochester, Gary, and North Carolina Symphonies.

Network broadcasts highlighting the festival included NBC's "Eternal Light" program of February 2, which presented the story of Bronislaw Huberman, and CBS's "Church of the Air" program on February 15, with Cantor Robert Segal and Rabbi Ira Eisenstein.

A major feature of the festival was the contest for symphonic compositions "reflective of the Jewish spirit." More than one hundred manuscripts from all parts of the world, including the Displaced Persons camps of Europe, were submitted. Jacques Berlinski, of Paris, France, won first prize of \$1,000 for his composition *Kenaan*, inspired by the Biblical story of the departure of Hagar from Abraham, and combining Palestinian themes and a High Holy Day Cantillation mode with original melodies. Berlinski, born in Poland in 1913, is currently musical director of the Jewish Art Center in France. He studied at the National Conservatory there with Nadia Boulanger, Roger-Ducasse, and others, and fought with the French Army and later with the Resistance movement of Lyons during the German occupation.

Chamber music prize of \$500 went to twenty-nine-year-old Jacob Avshalomoff of New York City, for his *Evocations*, written for clarinet and chamber orchestra. A faculty member of Columbia University Music Department, Avshalomoff studied with his father, also a composer, and with Ernst Toch and Bernard Rogers. Honorable mention went to Alberto Hemsi, of Alexandria, Egypt, for his *Danses Bibliques*. Hemsi, born in Smyrna, in 1898, is a graduate of the Royal Conservatory of Music in Milan and has taught and toured throughout the Near East. He is presently director of music at the Grand Temple Eliahou Hannabi and director of the school orchestra in Alexandria.

Funds for the award were provided by the Jewish Community Council of Cleveland through the Morgenstern Fund. Contest judges were Frederick Jacobi, chairman; Leonard Bernstein, Marc Blitzstein, Alexander Dushkin, Erich Leinsdorf, Curt Sachs, Randall Thompson, Joseph Yasser, and Bernard Herrmann.



Bohuslav Martinu's Fifth Symphony was performed for the first time in America late this afternoon when Ernest Ansermet conducted the NBC Symphony Orchestra over the NBC network. It was the final work on a program which also included the American premiere of Templeton Strong's *Paraphrase on a Choral from Hassler* and Debussy's *Jeux*.

Analyzing the new Martinu symphony, Virgil Thomson wrote in the *Herald Tribune*: "The tunes, the counterpoint, the harmony of this work are both personal and expressive. Its shape is plain and free, without any looseness." John Briggs further described it in the *New York Post* as a "great symphonic work." "The music proved noble in spirit, vital in texture and idiom. Its general mood is joyous, like an ecstatic affirmation of faith."

Strong's *Paraphrase*, reported Robert A. Hague in *PM*, "is a pleasant if uneventful piece for string orchestra, low-keyed and somewhat sad and elegiac in mood."

January 25

With Hans Kindler conducting, the National Symphony Orchestra presented this afternoon the world premiere of Robert Ward's Symphony No. 2 at Constitution Hall, in Washington, D.C. Rimsky-Korsakov's Introduction and Wedding Procession from *Le Coq d'or* opened the program. After the Ward Symphony, Liszt's Concerto No. 1 in E-flat major for Piano and Orchestra (Sascha Gorodnitzki, guest artist), and four movements from Tchaikovsky's *Nutcracker* Suite were heard.

Ward's Symphony, which was completed in 1947, is in three movements: Fast and energetic; Slowly; and Fast. "His sense of concreteness of form is highly developed so that the contour in itself is arresting," wrote Alice Eversman in the *Washington Evening Star*.

"But he has imagination as well and the ability to express it surely and clearly in the orchestral range. . . . The work . . . had not only interesting material but shows a craftsmanship that is skilled and sound."

January 26

The Roth Quartet celebrated the twentieth anniversary of its first American appearance this evening with a concert at Town Hall, New York. Two of its original members were still in the ensemble: Feri Roth, violinist, and Janos Scholz, 'cellist. The other two members this evening were Jozsef Smilovits, first violinist, and Sandor Salgo, violist. The program comprised three works: Haydn's Quartet in D major, Op. 76, No. 5; Ravel's Quartet in F major; and Brahms's Quartet in A minor, Op. 51, No. 2.

The Roth Quartet had made its American debut on September 21, 1928 at the Pittsfield Music Festival where it created something of a sensation. "Today," wrote Olin Downes in the *New York Times* at that time, "became notable in the annals of that institution [the Pittsfield festival] through the introduction to American audiences of a string quartet of the first rank, whose performances were received by a critical audience with unstinted praise."

January 27

A new professional ensemble providing present-day music lovers the opportunity to hear a large part of the little-known music of Johann Sebastian Bach made its Carnegie Hall debut tonight in New York City after nearly two years of rehearsal. The group is the direct out-growth of one man's devotion to the Leipzig master: William Scheide, founder, director, and angel of the organization known as the Bach Aria Group.

In 1943 Scheide obtained one of the complete editions of Bach, forty-seven volumes of compositions in the Bachgesellschaft, printed between 1850 and 1900. He began an analysis of the great vocal works, charting and indexing them, and inevitably was spurred to find a way of bringing some of the unknown treasures to performance. In

Titusville, Pa., where he was living then, a singer, a few string players, and a pianist joined in acquiring a repertoire of twenty or thirty pieces and gave rise to Scheide's determination to establish such an undertaking on a professional basis. In the spring of 1946 auditions were held, and Scheide placed ten principal performers under yearly contract to permit the most intensive work. He then photocopied pages of scores, and hand cut and scotch-taped the various otherwise unobtainable individual parts. Six weeks of the following summer were spent near Brandon, Vt., experimenting with various rehearsal methods. Another year of work, and they were ready to spread their wings.

For its first season, the group gave four concerts in Carnegie Recital Hall, January 27, February 20, March 12, and March 30, appeared several times in New England, and made a group of recordings for Vox Records.

Permanent personnel includes Jean Carlton and Ellen Osborn, sopranos; Margaret Tobias, contralto; Robert Harmon, tenor; Norman Farrow, bass-baritone; Sergius Kagen, vocal adviser and keyboard instruments; Maurice Wilk, violin; David Soyer, 'cello; Julius Baker, flute; Robert Bloom, oboe. Additional artists were joined from time to time for various programs.

January 28

Ottorino Respighi's Aria, for orchestra, received its American premiere this evening at Constitution Hall in Washington, D. C. Hans Kindler conducted the National Symphony Orchestra. Other works on the program were Dag Wirén's Serenade, Sibelius' *En Saga*, and Symphony No. 1 in C minor by Brahms.

Respighi's Aria is a transcription for orchestra of an unpublished piece for violin and organ. It was found in the possession of one of Respighi's former pupils in New York by Curtis Biever. The program notes provide the following description: "The Aria is both grave and serene in character, religious and solemn without being ponderous, melodious without being shallow. It opens with a slow moving melody in G minor and despite the brevity of the work, the middle section builds up to a bright major climax before returning to the original opening theme."

January 29

Nicole Henriot, twenty-three-year-old French pianist, made her American debut this evening in Carnegie Hall, New York, appearing as guest artist with the New York Philharmonic-Symphony Orchestra. With Charles Münch conducting the orchestra, she was heard in Schumann's Concerto in A minor. Rameau's Suite from *Dardanus* opened the program, which ended with Berlioz' *Symphonie fantastique*.

Miss Henriot impressed the critics as "a personality with strong emotions and a vivid imagination," as Harriet Johnson wrote in the *New York Post*. Virgil Thomson was impressed by both her "technical authority" and "musical thought, which is of a depth and freshness to which we are little accustomed these days." But Howard Taubman, in the *New York Times*, though cognizant of her technical equipment, felt that her performance was not "good Schumann." "The tenderness and ardor were left out in the coolly shaped phrases and the glassy tone."

January 30

At his second pair of appearances as guest conductor of the Boston Symphony Orchestra at Symphony Hall, Boston, Leonard Bernstein brought the world premiere of Harold Shapero's *Symphony for Classical Orchestra*. Weber's Overture to *Der Freischütz* and Schumann's Symphony No. 1 in B-flat major completed the program.

The Shapero symphony, commissioned by the Koussevitzky Foundation and dedicated to the memory of Mme. Natalie Koussevitzky, was completed on March 10, 1947. Though scored for a "classical" orchestra and couched in a classical mold, the work is contemporary in idiom, with a complex, even austere, style utilizing the resources of modern rhythms and harmony. Some of the Boston critics found the music unpalatable at first hearing, but all of them were impressed by the composer's craftsmanship. The movements are marked: Adagio — allegro; Adagietto; Scherzo — vivace; Finale — allegro con spirito.

In the Boston *Post*, Harry S. Lawton described the new symphony as "a skillfully wrought work. . . . Written in the neo-classic style, stemming from Stravinsky, it is full of syncopated effects and offbeat entrances in a harmonic setting sometimes pungent and sometimes tedious. The most interesting movement was the second, due to its better melodic line. The other movements suffer from too many cut-up rhythmic figurations."



The world premiere of Henry Brant's Symphony No. 1 in B-flat major took place this afternoon at the Music Hall in Cincinnati, with Thor Johnson conducting the Cincinnati Symphony Orchestra. Beethoven's *Leonore Overture No. 3* and Smetana's three symphonic poems from *Má Vlast (My Country)* comprised the rest of the orchestral program. Jan Peerce, tenor, was guest artist in arias by Mozart, Handel, and Verdi.

Brant had this to say about his new symphony: "In so far as a symphony can have non-musical subject matter or source material, this one is about people in the U. S. A. during the 1930's. Particularly the generation growing up during those years. . . . The musical style of the symphony is partly derived from jazz and from various kinds of American rural music, but no actual themes are quoted." The first movement is entitled "Sermon," to indicate a "mood of intense, urgent statement." This is followed by "Ballad," which has "more or less of a panorama character." "Skit," a sardonic movement in the nature of the scherzo yields to the closing section of the work, "Procession," which is "a parade of ideas or perhaps events . . . meant to connect up with the first movement to which it furnishes the emotional resolution."



With Fritz Reiner conducting, the Pittsburgh Symphony Orchestra presented this evening at Syria Mosque in Pittsburgh the premiere of Norman Dello Joio's *Three Symphonic Dances*. Also on the program were Mendelssohn's *Fingal's Cave Overture (The Hebrides)*, Richard Strauss's *Burleske* and Shostakovich's Concerto for Piano and Orchestra, in both of which William Kapell was the piano soloist, and Ravel's *Bolero*.

In his *Three Symphonic Dances* Dello Joio explores the possibilities of development in a Gregorian Chant. The melody is the Kyrie from the *Mass of the Angels*. The first dance is in the form of a theme and six variations; the second, Adagio serioso, is a chaconne; the third is an Allegro vivo.

January 31

Igor Stravinsky's *Symphonies of Wind Instruments*, composed in 1920 to honor the memory of Claude Debussy, was performed late this afternoon in a newly revised version by the NBC Symphony Orchestra, Ernest Ansermet conducting, over the NBC network. In this revision, conventional instruments replaced the rare basset horn and alto flute found in the original score, and the harmonic structure was clarified. Ansermet also conducted Beethoven's Symphony No. 4 in B-flat major and Ravel's *La Valse*.

FEBRUARY

February 1

RICHARD STRAUSS's Concerto for Oboe and Orchestra was given its American premiere tonight over the CBS network by Mitchell Miller, oboist, and the Columbia Concert Orchestra, Daniel Saidenberg conducting.

When the U. S. Army occupied Bavaria, John DeLancie, oboist of the Philadelphia Orchestra, and Arthur Mann, musicologist — both in uniform at the time — visited Strauss at Garmisch. DeLancie pointed out to Strauss his effective writing for oboe in the tone poems and asked Strauss why he had never written a concerto for that instrument. "That gives me an idea," the venerable composer answered, whereupon he did write such a concerto, which had its world premiere in Zurich, in March 1946. Written in the post-romantic style which Strauss utilized sixty years ago, the concerto is melodic and emotional with characteristic Strauss progressions in evidence throughout.



The National Symphony Orchestra, Hans Kindler conducting, presented the premiere of George Wargo's Symphony No. 1 this afternoon in Constitution Hall, Washington, D. C. The symphony was preceded by Sweelinck's Chromatic Fantasy and Mendelssohn's Concerto in E minor for Violin and Orchestra (Arnold Eidus, guest artist). Smetana's *The Moldau* completed the program.

Wargo's Symphony was composed in 1945-46 and is written in the modern idiom, with complicated contrapuntal treatment and rhythmic figures. The first movement, Allegro, is in the sonata-allegro form, but with the recapitulation omitted. The Adagio which follows is in

the A-B-A song form, the "A" being slow and expressive in character, and the "B" assuming a dancelike character. The closing Allegro combines the usual scherzo and finale movements found in the classical symphony.



In honor of its fiftieth anniversary, *Musical America* issued today a mammoth 466-page issue with covers in vivid gold. Founded on October 8, 1898 by John C. Freund, *Musical America* is the oldest existing musical periodical in this country. Since the death of Freund, which took place in 1924, the journal has been edited by Deems Taylor, A. Walter Kramer, Oscar Thompson, Ronald F. Eyer, and Cecil Smith.

February 6

One of the greatest but most rarely heard masters of contrapuntal choral music of the sixteenth century was featured tonight in a complete program of his a cappella works by the Dessoff Choirs conducted by Paul Boepple in Town Hall, New York. He was Josquin des Prés (1450-1521), who, though one of the epochal figures in the early history of music, is virtually ignored in our present-day concert auditoriums. (This program had been performed twice two weeks earlier, on January 21 and 22, at the Metropolitan Museum of Art in New York for specially invited guests.)

The following works were heard: *Tu Solus, Qui Facis Mirabilia*, a motet for four voices; *Germinavit Radix Jesse*, antiphon for four voices; *De Profundis*, psalm for four voices; *La Plus de plus*, rondeau for three voices; *Bergerotte Savoysienne*, rondeau for four voices; *Ave Maria*, antiphon for four voices; and eight songs for four, five and six voices.

"There is apparently no end to the variety of ideas and the felicity of treatment with which this music is put together," wrote Olin Downes in the *New York Times*. "We see and hear him proceeding in the most ingenious and felicitous ways to say, often in a highly and even romantic spirit, just what he desires in terms of rich and exquisitely wrought music. Beneath its sometimes severe facade, it is art that is surcharged with poetry and the wisdom of the spirit. . . .

It seems the purest and warmest music. It seems to present a most intimate and moving relation of music and text. Sometimes it has the connotations of melancholy."



The twenty-fourth symphony of Nicolas Miaskovsky was introduced to America tonight in a performance by the American Youth Orchestra under Dean Dixon in Town Hall, New York. Arthur V. Berger found the work full of "Tchaikovskian climaxes," and Robert A. Hague described it in *PM* as a "clutter of old-style Russian bromides and bombast."

Other works on the program were Passacaglia in C minor by Bach-Goedicke; Mozart's Concerto in E-flat major for Two Pianos and Orchestra (Vivian Rivkin and Eugene Haynes, guest artists); and Tchaikovsky's *Romeo and Juliet*.



Harriet Cohen, British pianist, gave her first performance in this country in eight years by appearing tonight as soloist with the CBS Symphony Orchestra over the CBS network in Bach's Concerto in D minor for Piano and Orchestra. Alfredo Antonini conducted.

Miss Cohen's first recital took place three days later, on February 11 at the Peabody Conservatory of Music in Baltimore. In all the concerts of her current American tour she planned to include her arrangement of the Bach chorale, *Beloved Jesu*, her recording of which had been played daily during the war by order of Field Marshal Viscount Montgomery to all Allied Forces under his command, for prayers at 5:55 every morning from D-day to VE-day.

Miss Cohen remained in England from August 1939 till the end of the war playing for troops. Bombing attacks on London not only destroyed her home and everything in it but three times injured her seriously and destroyed the vision of one eye.

Last February, she was decorated by the then President Benes of Czechoslovakia and the Prince Regent of Belgium with their highest honors: the Order of the White Lion (First Class) and the Order of the Commander of the Crown of Belgium, respectively. She also holds the rank of Commander of the British Empire.

February 10

Eleazar de Carvalho, appearing as guest conductor of the Chicago Symphony Orchestra at Orchestra Hall, in Chicago, this afternoon introduced to the United States José Siqueira's "*Congo, Toada, and Côco*" from the *Nordestina Suite*. Other works heard were Tchaikovsky's Symphony No. 6 in B minor ("Pathétique"), Guarnieri's *Abertura concertante*, and Rimsky-Korsakov's *Russian Easter Overture*.

De Carvalho provided the following information regarding his countryman's work: "The '*Congo*' is an Afro-Brazilian dance, notable for its syncopation. . . . Siqueira defined the form for this dance, as he did with every national dance. The *Congo*, as determined by him, is now in rondo instrumental form. . . . The '*Toada*' is a very charming Brazilian song-form, like a berceuse. In slow 2-4 time, it is very melodious and romantic, beginning in a vein of improvisation. The '*Côco*' is a Brazilian instrumental dance in lively 2-4 time. Rhythmically, it is of Afro-Amerindian origin."

José Siqueira, is an ardent Brazilian nationalist composer, who was born at Conceição, Parahiba, Brazil, in 1907. His father, the conductor of a local military band, was his first teacher. In his twentieth year, Siqueira went to Rio de Janeiro where he studied composition with Francisco Braga and conducting with Burle Marx. In July 1940, he became administrative director of the newly founded Orquestra Sinfônica Brasileira which was conducted by Eugen Szenkar. At the same time, he became conductor of this orchestra's radio concerts. He has composed overtures, symphonic poems, a symphony, and various other orchestral works.

February 11

Tonight Wanda Landowska, harpsichordist, gave the first of three recitals devoted entirely to Book I of Bach's *Well-Tempered Clavier* at Town Hall, New York. The preludes and fugues were performed in the order in which Bach planned them. In the cases of Preludes and Fugues Nos. 1, 6, and 8, Miss Landowska broke precedence by repeating the preludes after she had finished the fugues. She also

shattered tradition in the employment of tempi in many of these works, playing Fugues Nos. 4 and 8, for example, much more slowly than has been customary. But, as Howard Taubman reported in the *New York Times*, "the playing all evening was magical in its evocative power."

The second recital, devoted to Preludes and Fugues Nos. 9 to 16, took place March 22, postponed from the originally set date of February 25 because of the artist's illness. The final concert took place on April 10.

February 12

New York City's municipal radio station, WNYC, opened its ninth annual American Music Festival, extending, according to custom, through the eleven days from Lincoln's Birthday to Washington's Birthday.

Nearly sixty musical ensembles, schools, and organizations participated in the more than one hundred special broadcasts and twelve free public concerts given during the period. This year special representation was also given to the musical activities of various civic groups, the bands and choruses of police, fire, and post office departments.

Seventy premieres and two first United States performances were featured, nearly two dozen of which were from contemporary composers not previously represented in these festivals. This was in line with the expressed twofold purpose of the event: ". . . to provide a sounding board for talented if little-known artists and composers, and to stress the great contribution to the world's musical heritage of Americans of every race, color, and creed."

An American folk-song series provided another highlight, featuring most of the nation's most popular balladeers; Oscar Brand, Tom Glazer, Woody Guthrie, Susan Reed, Earl Robinson, Andrew Summers.

The opening concert of the festival, at Carnegie Hall, presented the United States Army Band, of Washington, D. C., under the direction of Captain Hugh Curry. Morton Gould and Herman Neuman, musical supervisor of WNYC, appeared as guest conductors. The program included works by Gould, Henry Cowell, Edwin Franko

Goldman, Irving Berlin, Count Basie, Henry Hadley, George Gershwin, Jerome Kern, Raymond Scott, and John Philip Sousa.

Another major feature of the festival was the world premiere of the oratorio, *Isaiah*, by Jacob Weinberg, sung at Carnegie Hall on February 21 by the YMHA chorus of one hundred voices directed by A. W. Binder. Soloists were Evelyn Sachs, Metropolitan Opera contralto, and Emile Renan, baritone of the New York City Opera Company. Alex D. Richardson of WNYC was at the organ.

Other world premieres, in addition to the Weinberg work, presented during the festival included:

Suite for Piano and a Partita by Arthur V. Berger; *Variations on a Cowboy Theme*, and Six American Folk Songs in concert arrangement by A. W. Binder; *Tom Joad*, ballet by Frank Bohnhorst; *Coventry's Choir*, by Gena Branscombe; Six Songs by Miriam Brunner; Fugue in A minor, *Flower Song*, and "How Can I Reveal," an aria from *Out of the Desert*, by Julius Chajes; Prelude and Fugue by Theodore Chanler; *Legend of the Hill*, a song by Cecil Cowles; Overture in C major by Dai-keong Lee; Piano Sonata by Paul Des Marais; Fantasie for Clarinet and Piano by Edoardo DiBiase; *The Windows of Sainte Chapelle* by Dora Flick Flood; Suite for Flute, Clarinet, and String Quartet, and a Toccata by Murray Golden; *Five Pieces for Piano Solo* by Alexei Haieff; Sonatina for Flute and Piano by Edmund Haines; Passacaglia, by Herbert Haufrecht; Sonata for Flute and Piano by Everett Helm; *Then Shall I Know*, song by Ethel Glenn Hier; *Spring Come Not Too Soon* and *Lullaby for a Forester's Child* by Mary Howe; *Brennan on the Moor* by Philip James; Violin Sonata by Lockren Johnson; Sonata for Two Pianos by Charles Jones; Quintet for Flute and Strings by Ulysses Kay; *Tribute* by George Kleinsinger; String Quartet by B. Kupferman; Six Songs by Beatrice Laufer; *Mask*, for piano, Three Songs, *Little Concert*, and Concerto for Violin by John Lessard; *Elegy*, for 'cello and piano, by Otto Luening; *Neglectful Edward*, a song, and Sonata for Clarinet and Piano by Irving Mopper; Sonata No. 2 by Nicolas Nabokov; Prelude and Allegro by Robert Nagel; *True Love and They Are Unborn*, a suite for chorus and orchestra to text from Carl Sandburg, by Richard J. Neuman; Suite for Clarinet and Two Pianos by Alex North; *Recreation*, ballet suite by Harold Orlob; *Epitaph* by Daniel Pinkham; *Fragment* Quartet and Sonata for Violin and Piano by Maxwell Powers; Song cycle, *Animal Joker*, by Sam Raphling; *Lullaby* by Robert Sanders; Prelude and Fugue by Seaber; *Five Pieces for Young People*, by Leo Smit;

Sonata in C major by Julia Smith; Five Songs by Noel Sokoloff; *Piece for Harpsichord* by Don Strauss; *Hear for I Speak of Excellent Things* by Dolf Swing; Scherzo for Trombone and Piano by Douglas Townsend; *Summer* by Alfred Uhler; *Two Pieces based upon Hebrew Melodies* by Albert Weisser; *Pilgrims* by Bertha Welles; and *Three Sound Pieces*, for piano, by Frank Wigglesworth.



Benjamin Britten's *Peter Grimes* came to the Metropolitan Opera House this evening, the only new production offered by the association this year. (It was repeated three times during the season in New York and taken on tour.) Frederick Jagel sang the title role in the initial performance. Others in the cast were Regina Resnik as Ellen Orford, John Brownlee as Capt. Balstrode, Martha Lipton as Mrs. Sedley, Claramae Turner as "Auntie," Thomas Hayward as Boles, and Jerome Hines as Swallow, the lawyer. Dino Yannopoulos was in charge of the stage direction. The sets were designed by Joseph Novak, and the costumes by Mary Percy Schenck. Emil Cooper conducted.

Though the production was carefully planned and executed, most critics found it suffered from an anachronistic dressing, from poor diction and none too well adjusted dynamics. Despite such flaws, the opera once again emerged — as it had done in its American premiere at Tanglewood on August 6, 1946 — as a work of extraordinary vitality with everything in it, as Virgil Thomson wrote in the *Herald Tribune*, "to make an opera pleasing and effective." "It is varied, interesting, and solidly put together," reported Thomson. "It works. . . . It is a rattling good repertory melodrama."



Francisco Braga's *Variations on a Brazilian Theme* was introduced to the United States this evening at Orchestra Hall, in Chicago, by the Chicago Symphony Orchestra, Eleazar de Carvalho conducting. Companion works on the program were Bach's Brandenburg Concerto No. 3 in G major; *Madona* by Villa-Lobos; *Alvorada* from *O Escrevo* by Gomes; and Dvořák's Symphony No. 5 in E minor ("From the New World").

The conductor provided the following information regarding the Braga work: "Braga was not primarily concerned with nationalism in his composition. However, he achieved one of his acknowledged masterpieces when he introduced that factor in his *Variations on a Brazilian Theme*. It appeared originally as an interlude in the drama, *O Contrador de Diamantes*."



Paul Creston's Fantasy for Trombone and Orchestra, commissioned by the Los Angeles Philharmonic Orchestra, was given its first performance by that organization this evening at Philharmonic Auditorium in Los Angeles. The soloist was Robert Marsteller, for whom the composition was expressly written, and the orchestra was conducted by Alfred Wallenstein. Mozart's *Eine kleine Nachtmusik* opened the program, which also included Richard Strauss's *Don Juan* and Beethoven's Concerto No. 5 in E-flat major for Piano and Orchestra, the latter with Claudio Arrau as guest artist.

Creston wrote as follows concerning his Fantasy: "It is in three sections of one continuous movement, based on one principal theme for the orchestra and one principal theme for the trombone. The first section, marked 'Moderately Fast,' opens with a very short orchestral introduction announcing the orchestral theme, followed by the trombone theme mostly unaccompanied. After some scherzo-like dialogue between soloist and orchestra, this section subsides into the quiet interlude leading to the second section of the composition, quite lyric in character. A short fugato introduces the final section of the work, which is fast and brilliant, and in which the trombonist gets an opportunity to try the orchestral theme on his instrument, besides many other taxing chores."

February 13

Two Pieces in Sabbath Mood, by Frederick Jacobi, were today given a world premiere in their large orchestral version by the Indianapolis Symphony Orchestra under the direction of Fabien Sevitzky at the Murat Theater in Indianapolis. The concert, performed in memory of Josiah Kirby Lilly, also included the following works: Goldmark's

Sakuntala Overture; Bruch's Concerto in G minor for Violin and Orchestra (Yehudi Menuhin, soloist); and Beethoven's Symphony No. 5 in C minor.

Jacobi has provided the following information regarding his new work: "They are based on two organ works of mine. . . . The pieces were scored for small orchestra and performed on the 'Invitation to Music' program of CBS last February. The version for large orchestra is having its first performance here."

The *Two Pieces* are subtitled *Kaddish* and *Oneg Shabbat*. "*Kaddish*," explains the composer, "is, of course, a prayer for the dead: a sort of silent prayer, during which the bereaved, in the synagogue, mourn the absence of the departed ones. . . . *Oneg Shabbat* is the Joy of the Sabbath: a happiness in the dignity of this festive occasion — an exaltation in the thought that God is with us especially on the Sabbath day."



With the composer conducting the Pittsburgh Symphony Orchestra, the world premiere of Alvin Etler's Passacaglia and Fugue was heard this evening at the Syria Mosque in Pittsburgh. Fritz Reiner, musical director of the orchestra, conducted the two additional works heard on the same program: Brahms's Symphony No. 3 in F major, and Mendelssohn's Concerto in E minor for Violin and Orchestra (Zino Francescatti, guest artist).

Etler's new composition was commissioned by Allen P. Stern, president of the Colonial Iron Works in Cleveland. The Passacaglia, its composer has written, "is quite closely traditional in its structure. The seven-measure theme in three-quarter meter is repeated in various guises throughout thirty-four variations, and at no time are the tones of the theme itself absent from the structure. . . . The Fugue theme and Passacaglia theme have one salient feature in common — the consecutive downward leaps of a fourth heard at the very beginning of the Passacaglia." Concerning the expressive content, Etler adds, "On one plane, any work written in this highly intellectual form should portray a good deal of the pleasure to be derived from a perfectly worked out mathematical formula. This, however, is a rather rarified form of delight and should not detract from immediate pleasure in the order and development of musical sounds, their emotional impact and the reaffirmation of faith so sorely needed in

our time. The composer's final wish, then, is that this work might do its bit toward the revitalization of the old virtues of faith, hope, and charity."

February 15

The twenty-fifth anniversary of Bruno Walter's first appearance as a symphony conductor in America was commemorated this afternoon at the concert of the New York Philharmonic-Symphony Orchestra at Carnegie Hall, New York. Dr. Walter conducted. During the intermission, he received from Edward Wallerstein, chairman of the board of Columbia Records, Inc., a silver-plated pressing of his own recording of the Adagietto from Mahler's Symphony No. 5.

A testimonial dinner attended by 250 had been given for Walter a week earlier on February 8 at the Town Hall Club. In honoring the conductor, Charles Triller, president of the Philharmonic-Symphony Society, had then declared: "We in the Philharmonic family have taken you in. We may foreclose our lien on you and keep you entirely to ourselves. We want to keep you, and if you stay with the Philharmonic you will have a long life ahead of you."

In response to the many tributes, Dr. Walter said: "If the thunder of Jove is in my hand, it is only because it is sent to me from the powers on high. It is not I, but Beethoven, Mozart, Brahms, Mahler, and Schubert who warm your heart and uplift your souls. I am only the messenger."

Musical activities at the dinner included a performance of the Brahms Sonata in D minor for Violin and Piano by Albert Spalding and Ernest Hutcheson, and trios from *I Lombardi* and *Faust* sung by Frances Yeend, soprano, Mario Lanza, tenor, and George London, bass-baritone.

February 17

In a recital of sonatas for violin and piano, at Carnegie Hall, New York, Joseph Szigeti introduced to its first audience this evening David Diamond's Sonata, which is dedicated to the artist. In four movements, the new work contains, in the opinion of Virgil Thomson in

the New York *Herald Tribune*, "the most continuously sustained intensity of expression that your reporter has yet encountered in Mr. Diamond's work.... The violin writing is at all times apt, sonorous, and free.... It is not without a certain impressiveness, too, for its musical invention and for its sustained expressivity."

Szigeti also played the Sonata in G major, Op. 78 by Brahms, Prokofieff's Sonata in F minor, which he had introduced to this country in San Francisco (see January 2), and Bach's Sonata in G minor for solo violin.

February 20

Three movements from Don Gillis' orchestral suite, *Portrait of a Frontier Town*, were given their first performance this afternoon at the concert of the Cincinnati Symphony Orchestra in Music Hall, Cincinnati. Thor Johnson conducted. Weber's Overture to *Oberon*, Debussy's *La Mer*, Rimsky-Korsakov's *Capriccio espagnol*, and four arias by Mozart, Bizet, and Verdi sung by Robert Weede, baritone, completed the program.

The three movements from the Don Gillis suite were those entitled Chamber of Commerce, Prairie Sunset, and Ranch House Party. "Chamber of Commerce," the opening movement, describes the activities of such an organization in any American town. "Prairie Sunset," originally the fourth movement of the entire suite, is a nostalgic portrait of the end of a day on a prairie. "Ranch House Party," presents a rollicking description of a gay party. The two other movements in the suite, not heard this evening, carry the headings: Where the West Begins and Main Street Saturday Night.

February 21

At a concert of the Philadelphia Orchestra, broadcast late this afternoon over the CBS network, Eugene Ormandy, musical director of the orchestra, was presented with a citation by the National Music Council. Ormandy was commended for "the greatest number of performances of important American works during the 1946-47 season."

This is the second such citation presented by the National Music Council. One year ago, a similar honor was conferred on Serge Koussevitzky in Boston.

February 24

The Seine at Night, a new tone poem by Virgil Thomson, was given its premiere this evening by the orchestra to which it is dedicated, the Kansas City Philharmonic, at the Music Hall in Kansas City. Other works conducted by Efrem Kurtz were Handel's Concerto in B-flat major for Harp and Orchestra (Janet Remington, guest artist), Wagner's Prelude and Love-Death from *Tristan und Isolde*, and Tchaikovsky's Symphony No. 6 in B minor ("Pathétique").

Thomson composed *The Seine at Night* in 1947, completing it on the last day of the year. He provides the following programmatic information: "[It] is a landscape piece, a memory of Paris and its river, as viewed nocturnally from one of the bridges to the Louvre — the Pont des Saints-Pères, the Pont des Arts, or the Pont Royal. The stream is so deep and its face so quiet that it scarcely seems to flow. Unexpectedly, inexplicably, a ripple will lap the masonry of its banks. In the distance, over Notre Dame or from the top of faraway Montmartre, fireworks, casual rockets, flare and expire. Later in the night, between a furry sky and the Seine's watery surface, fine rain hangs in the air. The form of the piece is a simple A-A-B-A. The melody that represents the river is heard in three differing orchestral colorations. Between the second and third hearings there are surface ripples and distant fireworks. At the very end there is a beginning of quiet rain."

February 25

A striking success was achieved this evening by Giuseppe Di Stefano, tenor, newly arrived in this country from Milan, at the Metropolitan Opera House in New York. He made his debut as the Duke in *Rigoletto*. Others in the cast were Leonard Warren as Rigoletto, Carmen Gracia as Gilda, and Cloë Elmo as Maddalena. Pietro Cimara conducted.

Howard Taubman pointed out in the *New York Times* that the

tenor "has a lyric voice of natural beauty . . . probably the purest and freshest Italian tenor in the company," and concluded that his "success is assured even if he makes no further progress." Virgil Thomson noted in the *Herald Tribune* that Di Stefano's merits "have mostly to do with style. . . . He has an impeccable enunciation, and he projects a phrase with style and authority. Also his personality is fresh and genuine."

February 27

Serge Koussevitzky conducted the world premiere of Gian Francesco Malipiero's Symphony No. 4 this afternoon at Symphony Hall in Boston. The Boston Symphony Orchestra also offered Mozart's Symphony No. 41 in C major, K. 551 ("Jupiter") and his Concerto in A major, K. 488. Artur Rubinstein, pianist, appeared as soloist in the concerto and in Rachmaninoff's *Rhapsody on a Theme of Paganini*.

The new symphony, subtitled "In Memoriam," was commissioned by the Koussevitzky Foundation and is dedicated to the memory of Mme. Natalie Koussevitzky.

The composer provided the following information regarding his work: "When Serge Koussevitzky commissioned my Fourth Symphony for his Foundation, he could not have chosen a more propitious moment for entrusting a musician with the task of writing an elegy. This terrible postwar period is a huge cemetery in which is brought together all that is no more, so that one's soul has been disposed to draw into itself and make its own the grief of a friend. . . .

"The four movements of this Fourth Symphony . . . may be defined as: the first and third, Hope; the second and fourth, Resignation." They are marked as follows: Allegro moderato; Lento, funebre; Allegro; Lento.



The American premiere of Marcel Landowski's symphonic poem *Edina* was heard at the concert this afternoon by the St. Louis Symphony Orchestra at Kiel Auditorium in St. Louis. Vladimir Golschmann conducted. Other numbers on the program were a Bach Air (played in memory of George Spearl and Charles Wiggins), Couperin's Overture and Allegro, Debussy's Nocturnes, Richard Strauss's *Till Eulenspiegel*, and Shostakovich's Symphony No. 1.

Marcel Landowski, one of the younger French composers (born in 1915), wrote *Edina* in 1946. He has described it as a "broad andante movement unfolding, as it were, like a wave which takes form, breaks into foam, and then subsides." The title symbolizes remembrance — "of those we have loved and lost." Thus the work, he indicates, symbolically depicts the rise of their memory from the unconscious, its taking possession of the conscious mind and then returning again to deep slumber.

February 28

A *Wunderkind* of the baton, eight-year-old Ferruccio Burco of Milan, Italy, made his American debut this evening at Carnegie Hall, New York, directing an eighty-piece symphony orchestra in a varied program: Bellini's Overture to *Norma*; Verdi's Prelude to *La Traviata*; Rossini's Overture to *William Tell*; Beethoven's Symphony No. 1 in C major; Wagner's Prelude to *Die Meistersinger*; Berlioz' "Rakoczy March" from *The Damnation of Faust*; and Verdi's Prelude to *La Forza del Destino*.

"The Italian boy can be credited with promising talent," wrote Francis D. Perkins in a front-page story in the *Herald Tribune*. "Yesterday's concert indicated that he has a good sense of rhythm and also a notable musical memory. . . . He . . . let the music run a straightforward course, not essaying personalized readings. . . . The results were most effective when the music was of a spirited character. . . . The program as a whole suggested an ability to project climaxes."

Irving Kolodin who, besides hearing the concert, attended a final rehearsal, summed up the pros and cons in an article in the *New York Sun*: "Is Burco a conductor? The closest simile that occurs, as an illustration is: Does driving a car make one a mechanic? He is a new kind of musical phenomenon — a backseat driver, rather than a leader or conductor. Given an orchestra in good order, with plenty of artistic gas and technical oil to expend, he can travel along nicely, with a regard for speed laws and musical regulations remarkable in one so young. But until he goes out and builds a vehicle of his own, he can hardly be considered a musical technician in any mature sense."

Ferruccio Burco, who was born in Milan on April 5, 1938, made his debut with the baton when he was four years old, conducting an orchestra in Fiume. Forty-four appearances prepared him for a major performance, the conducting of the orchestra of the Rome Opera House on June 19, 1947. A few weeks later, he directed a complete performance of the opera *Cavalleria Rusticana* in Leghorn and on November 3, 1947, he made his Paris debut directing the Colonne Orchestra.

The reaction to these performances were generally favorable, occasionally rhapsodic. One dissenting vote was cast by Sir Thomas Beecham, who remarked: "The child should be in a kindergarten, sucking a lollipop."



Hanns Eisler, Hollywood composer who is on the eve of deportation from the United States at the request of the Immigration authorities (see March 26), was honored this evening at Town Hall, New York, with a concert devoted entirely to his works. The evening was sponsored by some of America's leading composers, including Aaron Copland, Leonard Bernstein, David Diamond, Roy Harris, Walter Piston, Roger Sessions, and Randall Thompson.

Characteristic examples of Eisler's career as a composer, beginning with his String Quartet, Op. 1, and continuing up to his Sonata for Violin and Piano, a premiere performance, provided an illuminating cross-section of his creative achievements to date. The climax of the concert was to have been his latest work, *Alien Cantata*, written for this event. But it was not completed in time for performance this evening, and instead of the music, only the text was heard, recited by Samuel L. M. Barlow at the conclusion of the concert.

The following program was heard: Eight Songs (*Spring; Hotel Room II; Hotel Room, 1942; Nightmare; In the Garden; Pantry; To the Survivors; Hollywood Elegy VII*); String Quartet, Op. 1; Sonata for Violin and Piano; *Fourteen Ways To Describe Rain* (from the score to a film by Joris Ivens); *Seven Piano Pieces for Children*; and Suite No. 2, for septet (excerpts from the score to the Charles Chaplin film, *The Circus*).

The participating artists were Tossy Spivakovsky, Jack Gorodotzky, and Eugene Bergen, violinists; Richard Dickler, violist; Lucien Laporte, 'cellist; Julius Baker, flutist; Clark Brody, clarinetist; John

Ranck, Jan Behr, and Leo Smit, pianists; Chloe Owen, soprano; New Music Quartet. Frank Brief conducted.

In his review in the *Herald Tribune*, Virgil Thomson wrote: "Eisler's whole work becomes genuinely impressive. The impressiveness is due less to any profound originality . . . than to his graceful and to his delicate taste. Eisler's music, whether the style of it is chromatic and emotional, diatonic and formalist, or strictly atonal in the dodecaphonic manner, always has charm. It has charm because the tunes are pretty, the textures bright and light, the expressive intentions thoroughly straightforward and clear. Eisler is that rare specimen, a German composer without weight."



Fifty years ago today, a certificate of incorporation for the National Federation of Music Clubs was filed at the office of the Secretary of State of Illinois. The anniversary of this event was today commemorated by the now greatly enlarged Federation.

The inspiration for the new organization had been the successful national convention of women's amateur clubs held at the Columbian Exposition in Chicago in 1893, with Mrs. Theodore Thomas as its guiding spirit. The three women responsible for its formation were Mrs. Russell R. Dorr, Miss F. Marion Ratson, and Mrs. Chandler Storr.

A preliminary meeting of the Federation was held in New York in 1898 with Mrs. Storr presiding. One year later, the first biennial convention took place.

During its fifty years, the Federation has grown into an organization embracing 4,800 clubs, comprising a membership of almost half a million. It has introduced more than one hundred young musicians to the opera and concert stage through its biennial Young Artists' Auditions; it has awarded \$40,000 in prizes for American works; and it maintains annual scholarships at various outstanding American music schools and centers. During World War II, it was distinguished for its effort in providing musical equipment to members of the armed services.

The national presidents of the Federation during the past fifty years have been Mrs. Edwin F. Uhl, Michigan; Mrs. Curtis Webster,

New York; Mrs. Winifred B. Collins, Ohio; Mrs. Russell R. Dorr, New York; Mrs. E. J. Kinney, Colorado; Mrs. C. B. Kelsey, Michigan; Mrs. A. J. Ochsner, Illinois; Mrs. Frank A. Seiberling, Ohio; Mrs. John F. Lyons, Texas; Mrs. Edgar Stillman Kelley, Ohio; Mrs. E. J. Ottaway, Michigan; Mrs. J. A. Jardine, North Dakota; Mrs. Vincent H. Ober, Virginia; Mrs. Guy P. Gannett, Maine; and, currently, Mrs. Royden James Keith, Illinois.



As the opening work of its tenth pair of concerts this evening at Murat Theater in Indianapolis, the Indianapolis Symphony Orchestra gave the world premiere of Henry Cowell's *Big Sing*. Fabien Sevitzky conducted. Eleanor Steber, soprano, was the guest artist, singing arias by Mozart and Weber, and the program was concluded with Mahler's Symphony No. 4 in G major.

Cowell has provided the following information concerning *Big Sing*: "In the southern mountains, religious singing festivals are still held — as they have been for over one hundred and fifty years. Mountaineers come from all over the mountains to attend, and sing the old-fashioned modal hymns. The leader is a traveling singmaster, who brings with him a player on the trumpet or trombone; and although the festival includes hymn-singing it is by no means lacking in liveliness, as the Devil is combatted on his own terms — those of fast music!

"*Big Sing* is not based on actual tunes used in the southern mountain big sings, but is written in the style of these tunes. The form follows an actual big sing heard by the composer. First, a trumpet fanfare calls all sinners. . . . There is a rather slow opening hymn. Then, former sinners who have been saved give testimonials; finally, there is great rejoicing, for the souls of those who have been saved . . . by the power of music."



Sigi Weissenberg, pianist, appeared this evening as soloist with the New York Philharmonic-Symphony Orchestra, in Carnegie Hall, New York, as a result of having won the 1948 Leventritt award. With George Szell conducting the orchestra, Mr. Weissenberg was heard in Chopin's Concerto No. 1 in E minor for Piano and Orchestra.

Other works heard tonight were the *Academic Festival Overture* by Brahms; and César Franck's Symphony in D minor.

"His playing," wrote Noel Straus of Weissenberg's performance, "could be acclaimed not only for its virtuosity, but for its musicality and the sense of proportion it disclosed. . . . It became clear that Mr. Weissenberg possessed the ability to become equally eloquent in passages demanding delicacy and poetry, as in those asking power."

"It was an unusually promising performance," summed up Jerome D. Bohm in the *Herald Tribune*.

Born in Sofia, Bulgaria, on July 26, 1929, Sigi Weissenberg studied the piano with his mother and with Pantcho Wladigeroff. In 1944, he went to Palestine where he became a pupil of Leo Kestenberg and where, subsequently he was chosen as a permanent soloist of the Palestine Symphony Orchestra. After giving numerous recitals in the Middle East and in South Africa, he came to this country in 1947 and won the Youth Contest of the Philadelphia Orchestra entitling him to appear as soloist with that organization on November 12, 1947, playing the Rachmaninoff Piano Concerto No. 3. His next achievement was the winning of the Leventritt Award which brought him tonight's appearance with the New York Philharmonic-Symphony Orchestra.

February 29

An unusual program of choral music of the Royal Chapel of Louis XIV was offered tonight at the Church of Heavenly Rest, New York, by the Cantata Singers, under the direction of Arthur Mendel, director. (The same program had been performed ten days earlier, on February 18, at the Metropolitan Museum of Art, New York, for members of the Cantata Singers.)

The following works were heard: Lalande's *Beati omnes* (Psalm No. 128), a motet for soloists, chorus, and orchestra; Fiocco's *Confitebor tibi Domine* (Psalm No 111), motet for soprano and orchestra; Gaveau's *Domine quid multiplicati sunt* (Psalm No. 3), motet for baritone and orchestra; and Lalande's *Dixit Dominus* (Psalm No. 110), motet for soloists, chorus, and orchestra. The soloists were Catherine Aspinall, soprano; Lydia Summers, alto; Willard Young, tenor; and Paul King, baritone.

In his program notes, Arthur Mendel wrote as follows about the forgotten composers heard tonight: "We wish we knew more about Fiocco and Gaveau; but with their music and Lalande's in our ears, we know a good deal more about Couperin and Rameau. . . . It is a truism of art history that mature masterpieces do not spring full grown from the heads of solitary geniuses. The path is always prepared by a whole body of men working along similar lines. . . . Such paths were traveled by Bach and Handel, Couperin and Rameau; and it now seems clear that among their many builders not the least were Lalande and the Fiocco family and the mysterious Gaveau."

In the *Herald Tribune*, Arthur V. Berger singled out Gaveau's Psalm as "by far the most striking of the four works." But he also found the two works by Lalande historically important. "This composer contributed to establishing the general shell for the later cantatas and motets. There is a certain elegance, a tenderness, too, that almost everyone shared at the time. But the approach is rather routine. It remained for the masters later to animate the shell, to give inspiration, for example, to the inevitable sequences by introducing a surprise element on the third statement of a given idea."



Walter Piston's *Symphonic Suite*, commissioned by the Dallas Symphony Orchestra, was introduced this afternoon by that orchestra at Fair Park Auditorium in Dallas, Texas. Antal Dorati conducted. The program included the following other works: Brahms's Symphony No. 3 in F major; César Franck's *Symphonic Variations*, for piano and orchestra (Lois Zabel, soloist); and Richard Strauss's *Till Eulenspeigel*.

Piston's Suite adheres strictly to the classical form without sacrificing modernity in thought and idiom. "It follows," wrote John Rosenfield in the Dallas *Morning News*, "the Bachian form of Prelude (Largo), Sarabande (Andante), Intermezzo (Allegro con brio), Passacaglia (Adagio) and final Fugue (Allegro Energico). If the form is antique, the idiom is contemporary, full-throated, atonal, and . . . contrapuntal rather than harmonic. The suite made easy listening with its conciseness, continuous movement, abundant contrasts in texture and timbre."



A concert devoted entirely to the works of the modern American composer, Wallingford Riegger, was given this evening at Times Hall, New York, under the sponsorship of the Metropolitan Music School, of which he is a faculty member. The earliest works heard had been composed in 1910, a group of diatonic songs. The latest, a Sonatina for Violin and Piano, highly atonal in character, was written in 1947. Thus an opportunity was provided for the study of the evolution of an American creative figure, who later this year was honored by the Music Critics Circle (see May 10).

The following works were heard: Duos for Three Woodwinds; Sonatina for Violin and Piano; Songs; Suite for Two Pianos; Music for Chorus and Piano; and Trio in B minor. Participating artists were Henry Zlotnick, flutist; Martin Sperber, oboist; Harold Freeman, clarinetist; Anahid Ajemian and Max Hollander, violinists; Philip Fradkin, Bonnie Goodman, Emmy Hoffman, Martha Pollack, and Vivian Rivkin, pianists; Thomas Liberti, 'cellist; Betty Gladstone, soprano; and the Metropolitan Music School Chorus, Harold Aks, conductor.

"One fact came through clearly," wrote Virgil Thomson in the *Herald Tribune*. "That is that Mr. Riegger is an interesting and original composer and always has been. . . . Mr. Reigger is a skillful and original contrapuntalist. His harmony, too, is inventive. Melodically his work is both beautiful and expressive, though he is less personal as a melodist than he is in his approach to harmony and counterpoint. Rhythmically he is sufficient and sometimes lively."

MARCH

March 1

THREE world premieres were presented this evening by the National Orchestral Association, Leon Barzin conducting, at Carnegie Hall, New York. They were Walter W. Eiger's *American Youth Overture*, Tom Scott's *Johnny Appleseed*, Op. 14, and Edoardo DiBiase's *Music for Orchestra*. Joseph Knitzer, violinist, was the guest artist in Corelli's *La Folia* and Prokofieff's Concerto No. 2 for Violin and Orchestra.

Eiger, young Polish-born composer, has written as follows concerning his new Overture: "I have often been attracted by the pervasive influence which American folk songs . . . have had on American music. . . . I was eager to pay my respects to the youthful spirit of America. . . . I have chosen as my themes those folk songs which are most widely known in the United States, three children's tunes. That is why we find *Farmer in the Dell*, *Jack and Jill*, and *Frère Jacques* as the basis of my *American Youth Overture*." The work is dedicated to the National Orchestral Association and Leon Barzin.

Johnny Appleseed is the first of a series of orchestral portraits of America's legendary giants which Tom Scott expects to write. "The music," according to the composer, "is an attempt to portray something of the spirit that animated the man and to catch a little of the humor and power of the imagination of tall-tale America."

DiBiase has described his *Music for Orchestra* as follows: "[It] is based on the opening theme, which appears first in the opening three measures of the work. . . . The material from these three bars is used throughout the entire work in various guises — canon, inversion, augmentation, diminution, double canon, etc."

March 4

Approximately 175 composition students from seven prominent eastern schools gathered this morning at the Eastman School of Music in Rochester, N. Y. for a four-day American Music Students' Symposium. At this second annual session both program and representation were expanded. In addition to the seven forum discussions, a complete chamber-music concert was presented by each of the participating schools. Extra features were a symphonic concert conducted by Dr. Howard Hanson on Saturday evening, March 7, which also included one work from each school, and a dance demonstration program, designed and directed by Elsa Jordan, that same afternoon. Composer Bernard Rogers was chief speaker at the banquet held Friday evening.

Participating institutions, in addition to the host school, were Curtis Institute of Music, Philadelphia; Juilliard School of Music, New York; New England Conservatory of Music, Boston; Northwestern University School of Music, Evanston, Ill.; Royal Conservatory of Music of Toronto, Canada; and Yale University School of Music. The visit of the Toronto delegates was marked by their presentation to the host school music library of thirty scores by Canadian composers.

March 5

Aram Khachaturian's Concerto for 'Cello and Orchestra this afternoon received its American premiere in Symphony Hall, Boston. Edmund Kurtz, was the soloist, and the Boston Symphony Orchestra was directed by Serge Koussevitzky. The all-Russian program opened with Prokofieff's *Scythian Suite*, Op. 20, and ended with Shostakovich's Symphony No. 5.

The new 'cello concerto, which received its first performance in Moscow on November 25, 1947, is in three movements: Allegro moderato; Andante sostenuto; Allegro. The longest and most fully developed of the three movements is the first, which has a broad and epic quality. The second movement is Oriental in character, and yields without a break to the closing Allegro, which is markedly rhythmic in character and only momentarily relieved by a lyric section.

March 9

Robert Rohe's *Three Impressions*, for double string orchestra, received their first performance this evening at the Municipal Auditorium in New Orleans. Massimo Freccia conducted the New Orleans Symphony Orchestra in a program which opened with Beethoven's *Leonore Overture No. 3*. Bruch's Concerto No. 1 in G minor for Violin and Orchestra (Saul Ovcharov, guest artist) and Tchaikovsky's Symphony No. 4 in F minor were also heard.

Rohe's *Impressions* are subtitled: The Wind, Despair, and Jubilation. The composer's analysis of the work follows: " 'The Wind' opens with a loose, gentle movement characterizing a capricious breeze cavorting merrily on its way which recedes into the distance as the score approaches a lento where the 'cellos give forth several short utterings like the wind in the tree tops — then back in tempo and the many voices of the wind are felt. Several sweeping gusts rock the orchestra, and then the wind subsides slowly to a soft gentle breeze. Gradually rhythm disappears, and only the vague awareness of movement remains. . . . 'Despair' is an attempt to create in music a subjective quality of the emotions. . . . 'Jubilation' is pictured as simple, exuberant merriment."

March 10

The first of six concerts of contemporary music, part of a "festival of contemporary arts," took place this evening at Smith Music Hall of the University of Illinois, in Urbana, Ill. The program tonight was dedicated entirely to folk songs. The performers were Pete Seeger, Betty Sanders, Brownie McGhee, Huddie Ledbetter (Leadbelly), The Duke of Iron, and Hally Wood. Studs Terkel officiated as commentator.

The remaining five concerts, which extended throughout the weekend, were devoted to contemporary music for orchestra, chamber orchestra, chamber-music combinations, and solo instruments. The following compositions were heard: Quartet in C major for Woodwinds by Arthur V. Berger; *Penny Candy* by Marc Blitzstein; *Appalachian Spring* by Aaron Copland; *Ricercare*, for oboe and

strings, by Richard Donovan; Three Songs by John Duke; Introduction and Allegro by Herbert Elwell; Concerto for Strings and Woodwinds, and Passacaglia, both by Alvin Etler; Sonata No. 4 in E major, for piano, by Ross Lee Finney; *Epithalamium*, for piano and strings, by Anis Fuleihan; *Die junge Magd*, for soprano, flute, clarinet, and string quartet, by Paul Hindemith; Quartet No. 2 and Six Songs, both by Charles Ives; Sonata, for piano, by Hunter Johnson; Capriccio, for strings, by Hubert Lamb; String Quartet No. 7 by Normand Lockwood; *I've God a Ram, Goliath* by Douglas Moore; K-19 and Quartet, both by Robert Palmer; Prelude and Allegro, for organ and strings, by Walter Piston; *Evocations*, for piano, by Carl Ruggles; Trio, for strings, by Arnold Schoenberg; *Pigeons on the Grass* by Virgil Thomson; Prelude, for strings, by John Verrall; *The Fall of the Leaf*, for baritone and string quartet, and *Festival Fanfare*, both by Eugene Weigel.

The following organizations participated: The University of Illinois Sinfonietta and the University of Illinois Orchestra, both conducted by John M. Kuypers; the Walden Quartet and the Woodwind Quartet. Soloists were Paul Pettinga, organist; Joanna Stern and John Kirkpatrick, pianists; Alvin Etler, oboist; Bruce Foote and Mordecai Baumann, baritones; and Nell Tangeman, mezzo-soprano.

A symposium on "The Composer and Society" concluded the festival on the afternoon of March 14. Three composers participated. Ross Lee Finney spoke on "The Composer's Unique Relation to His Culture." Hubert Lamb discussed "The Composer as an Instrument of Society." Alvin Etler offered an analysis of "Composing for Use." Arthur Loesser was the chairman.

March 13

A complete program of works by Texas composers was given this evening by the Houston Symphony Orchestra at the City Auditorium in Houston, with Frederick Fennell as guest conductor. The compositions were selected from fifty entries submitted in a competition for Texas composers conducted jointly by the orchestra and the Texas Federation of Music Clubs. This concert was one of the events in the four-day Texas Creative Arts Festival.

The major work was Harold Morris' Symphony No. 3 ("Amaranth"),

which won the first prize of \$250. The other numbers were Overture by Louis Gordon; Overture to *The Stranger of Manzano* by Julia Smith; *The Gulf of Mexico* by Otto Wick; and *Portrait of Carlos Chavez* by Samuel Thomas Beversdorf, Jr. With the exception of Mr. Wick, all of these composers were born in Texas.

The five works represented as many different styles of composition. As a note in the program pointed out: "The turbulent dissonances of Harold Morris' symphony were set off by the impressionism of Otto Wick's *Gulf of Mexico*, and the directness of the overtures of Julia Smith and Louis Gordon contrasted effectively to the ultra-modernity of Thomas Beversdorf's *Portrait of Carlos Chavez*."

* *

The world premiere of Don Gillis' orchestral suite, *Four Scenes from Yesterday*, took place this evening at the Municipal Auditorium in San Antonio, Texas. Max Reiter directed the San Antonio Symphony Orchestra.

In his new suite, Gillis utilizes a novel device by featuring the four woodwinds respectively as soloists in each of the four sections: the flute in "North Harris"; the oboe in "Courthouse Square"; the clarinet in "From a Winter's Dream"; and the bassoon in "Brushy Creek."

The composer has provided the following additional information: "The four pieces are related only in that they bear titles that have a personal meaning for me. The first, 'North Harris,' was the name of the street on which I lived as a child in Cameron, Mo. — at the edge of town, right next to Smith's woods and all the delightful memories I have of that pastoral spot. The second movement, 'Courthouse Square,' is more directly related to Texas, for as I think of small Texas cities, the center of the community is around the square. There the people gather to gossip, to trade, and to make politics. . . . In 'From a Winter's Dream,' I have no definite program — only the mood of retrospect, the thoughts of days gone by. The 'Brushy Creek' movement . . . is an American dance."

Beethoven's Symphony No. 2 in D major, the *Grand galop chromatique* by Liszt-Byrns, and Dvořák's Concerto in B minor for 'Cello and Orchestra with Gregor Piatigorsky as guest artist were also heard.

March 17

"Today, when we are all afraid that our world is disintegrating . . . the potentials of art as a unifying force . . . may yet combine the peoples of the world," declared Alfred Frankenstein, music and art critic of the San Francisco *Chronicle*. He was speaking at one of the panels of the three-day symposium on Contemporary Arts which opened this afternoon at the Baltimore Museum of Art in Baltimore, Md.

Admitting that art today is "too advanced" to mean much to any but the specially trained, Frankenstein stressed the need for narrowing the distance between artists and their bewildered audience and suggested that informed critics could function to bridge the final gap between the two.

The Symposium, intended to be established as annual event, embraced four fields of aesthetics: dance, music, painting, and poetry. Its fourfold purpose, enunciated by the Museum's director, Mrs. Adelyn D. Breeskin, was to illustrate the interrelationship of these fields, to broaden the base of contact between them, to reach educators and interest the laymen in contemporary trends.

David M. Robb, chairman of the Department of Fine Arts at the University of Pennsylvania, served as moderator for the panels. Leaders in the music division included Carleton Sprague Smith, chief of the music division of the New York City Public Library; Elliott Carter, composer; Reah Sadowsky, pianist; and Alexander Schreiner, violinist. The latter two also appeared as performers in concert programs offered as part of the symposium. The Albeneri Trio and the Charles Weidman Dance Company provided other programs in the series.

March 18

A new three-year contract was signed today by James Caesar Petrillo, president of the American Federation of Musicians, and the radio networks in which current wage scales were frozen and no demand was made for key networks to hire more musicians. At the same time, a ban by Petrillo against the use of musicians in television was lifted.

"The networks simply said they couldn't give us more men and more money" explained Petrillo, "and I took them at their word." The new agreements were hailed by representatives of the four major networks for establishing "peace on the network front" and providing "greater variety in television programs."

March 19

In commemoration of the fifth anniversary of the death of Sergei Rachmaninoff, the Philadelphia Orchestra under the direction at Eugene Ormandy today presented a Rachmaninoff Memorial Program at the Academy of Music in Philadelphia which featured the American premiere of the Symphony No. 1 in D minor. The Symphony was preceded by *The Isle of the Dead*, and the Concerto No. 1 in F-sharp minor for Piano and Orchestra (Jeanne Therrien, soloist).

The First Symphony has had a curious history. Composed approximately fifty years ago, it received such a poor reception at its premiere that its composer yielded to a stifling depression which frustrated all his attempts at composition for the next three years. He cast the score aside and tried to forget it, and somehow it disappeared. A two-piano version was discovered in Russia a few years ago, inspiring an intensive search for the orchestral parts which, finally, turned up at the Leningrad Conservatory library. Reconstructed, the score received a new hearing in Moscow in the autumn of 1945 and was extraordinarily successful.

While the critics here were generally agreed that the rediscovered symphony was no masterpiece and was noticeably an apprentice work, it was generally deemed to be possessed of enough charm and melodic interest to have deserved resuscitation. "All the musical characteristics and hallmarks which are a distinguishing feature of its young composer's later works are noticeably present in it," wrote Robert A. Hague in *PM*. "Much of it is highly original and, for its time, advanced."

"The composition," wrote Harriet Johnson in the *New York Post*, "represents an extraordinary achievement for a young man in his early twenties. Mr. Rachmaninoff's personality asserts itself directly and vigorously, and with a convincing spontaneity."



An ingratiating performance of Mozart's *Don Giovanni* opened a six-week spring season of the New York City Opera Company at the City Center in New York this evening. Laszlo Halasz conducted, and the cast included James Pease as Don Giovanni, Brenda Lewis as Donna Elvira, Ellen Faull as Donna Anna, Virginia Haskins as Zerlina, Joseph Laderoute as Don Ottavio and Norman Cordon as Leporello.

The novelties of the spring season included three sold-out performances of Debussy's *Pelléas et Mélisande* with Maggie Teyte singing the role of Mélisande for the first time in this country (see March 25), and a double-bill by Gian-Carlo Menotti consisting of *The Old Maid and the Thief* and *Amelia Goes to the Ball* on April 8.

Thirteen singers appeared for the first time with this company during the current run; among the most notable were Maggie Teyte as Mélisande, Robert Weede, who was heard in *Rigoletto* on April 9, and Frances Yeend who was heard in *La Traviata* on March 20, and on April 8 in the title role of *Amelia Goes to the Ball*.



The world premiere of James Aliferis' Symphony No. 1 took place this evening at the Northrop Memorial Auditorium in Minneapolis. The Minneapolis Symphony Orchestra was directed by Dimitri Mitropoulos. Smetana's Overture to *The Bartered Bride* opened the program, which also included Percy Grainger's *Settings of British Folk Tunes* and Grieg's Concerto in A minor for Piano and Orchestra, the latter with Grainger as guest artist.

Aliferis' symphony, which was written in 1942-43, is vigorously dissonant, though the four movements rest essentially upon the four related tonalities of A minor, F major, D minor, and A major. The structure, as the program notes point out, "follows considerably the orthodox patterns of form, but it proves at the same time that those patterns are derived from musical common sense." The four movements are marked: Allegro giusto, Lento, Allegro moderato, and Allegro. The composer is a Minneapolis resident, director of the University of Minnesota choir. His symphony was written as the thesis which won him his doctorate in music.

March 20

Hardly had the agreement between the television networks and the American Federation of Musicians been consummated, lifting the ban against the use of musicians in television broadcasts, when both major networks proceeded to make radio musical history. Today, between 5:00 and 6:00 p. m., the first symphonic concert ever to be televised was broadcast over the CBS-TV networks; it presented the Philadelphia Orchestra under the direction of Eugene Ormandy as they performed at the Academy of Music in Philadelphia. One half hour after the termination of this concert, still another great musical organization was telecast — the NBC Symphony Orchestra under the baton of Arturo Toscanini over WNBT in New York. James Caesar Petrillo, president of the American Federation of Musicians — who made these telecasts possible — was personally present at Studio 8-H for the Toscanini broadcast. Toscanini conducted an all-Wagner program, while Ormandy introduced to radio listeners the long-lost Symphony No. 1 in D minor by Rachmaninoff.

In raising the question as to whether orchestral conductors should be seen as well as heard over the radio, Howard Taubman wrote as follows in the magazine section of the *New York Times*: "Once you have seen a conductor, his act, so to speak, remains essentially the same. So does that of his players. Can television give enough visual variety to these performances to make each concert a fresh adventure? If it can, without sacrificing the integrity of the music, its accomplishment will be tremendous.

"Until television achieves this miracle, skeptics will have to assume that symphonic music was meant for the ear and that it makes no difference whatever to your appreciation of the music whether you do or do not see the conductor. In fact, watching him on the television screen for a solid hour may interfere with proper attention to the music. Television, it may turn out, may establish for good that conductors, unlike children, should be heard, not seen."



Richard Strauss's orchestral fantasy, based on the score to his opera *Die Frau ohne Schatten*, received its American premiere this

evening at the Municipal Auditorium in San Antonio, Texas. Max Reiter conducted the San Antonio Symphony Orchestra.

Though the opera was composed two decades ago, it was not until recently that Strauss decided to develop the principal melodic materials of his opera into an orchestral fantasy. It was introduced in Vienna in June 1947 and was repeated at a Strauss Festival in London shortly after that. It is characteristic Strauss music in its rich orchestration and in its broad design, and while not particularly original in its musical thinking nevertheless makes for pleasurable listening.

Nikita Magaloff, pianist, was the guest artist in Beethoven's Concerto No. 5 in E-flat major ("Emperor"). Other works heard this evening were Rossini's Overture to *Il Signor Bruschino*, and the "Good Friday Spell" from *Parsifal* and the Prelude to *Die Meistersinger* by Wagner.

March 21

A milestone was reached today by the National Gallery of Art in Washington, D. C. when it presented its three hundredth public concert. Luigi Silva, cellist, was heard in a program of classic and contemporary composers.

These concerts originated in the early years of the recent war principally for the benefit of people in the armed services and war workers, and have been given every Sunday evening in the East Garden court. Open to the public without charge, they have attracted capacity audiences. Attendance is estimated at approximately fifty thousand each year.

March 24

The twenty-fifth anniversary of the founding of the Rochester Philharmonic Orchestra was celebrated this evening at the Eastman Theater of the University of Rochester. Erich Leinsdorf conducted a program that included two works: Bruckner's *Te Deum* and Beethoven's Symphony No. 9 in D minor ("Choral"). The orchestra was assisted by the Rochester Oratorio Society, directed by J. Theodore Hollenbach, and the guest soloists were Anne McKnight, soprano;

Rosalind Nadell, mezzo-soprano; Irwin Dillon, tenor; and James Pease, basso.

During the intermission, the Women's Committee of the Civic Music Association presented anniversary gifts to eight members of the orchestra who had played for the first Philharmonic concert on March 28, 1923, and have been members of the orchestra ever since. These included George Neidinger and Harry Schatz, first violinists; Harold Paley, second violinist; Harold H. Palmer and Eduard Van Niel, violists; Emory B. Remington, trombonist; Robert Stenzel, double-bass; William Street, tympanist.

March 25

Maggie Teyte, considered one of the greatest living interpreters of French vocal music, was heard tonight for the first time in America in one of her most important interpretations — the role of Mélisande in Debussy's opera, *Pelléas et Mélisande*, for which she had been coached by the composer himself for nine months prior to her debut at the Opéra-Comique in 1908. The performance was by the New York City Opera Company at the City Center in New York. Others in the cast were Fernand Martel as Pelléas, Mary Kreste as Genevieve, Virginia Haskins as Yniold, Carlton Gauld as Golaud, Norman Scott as Arkel, and Arthur Newman as the Physician. Jean Morel conducted, and the stage director was Theodore Komisarjevsky.

Miss Teyte's performance was described by Olin Downes in the *New York Times* as "an interesting phenomenon." "Histrionically speaking, it is open to criticism, because it is overdone in detail. Its eloquence, its revelation of character and emotion come with the song. For Miss Teyte is not only authoritative mistress of every measure from the standpoint of musicianship and style but she colors her tones with the text and accomplishes everything that dramatic interpretation suggests by means of vocal device."

While Virgil Thomson agreed in the *Herald Tribune* that Miss Teyte sang beautifully, he felt that the real hero of the evening was the conductor, Jean Morel. "If we heard more French works prepared with his care and his understanding, we might all go often to the opera."



The world premiere of Herbert Elwell's *Pastorale*, for voice and orchestra, took place this evening at Severance Hall in Cleveland. The Cleveland Orchestra was directed by George Szell, and the assisting artist was Marie Simmelink-Kraft, mezzo-soprano. Wagner's "Good Friday Spell" from *Parsifal* opened the program which was concluded with Beethoven's Symphony No. 3 in E-flat major ("Eroica").

Elwell composed his *Pastorale*, which is based on the first three chapters of the Canticles, during the summer of 1947, at the instigation of George Szell. The composer offers the following analysis: "The first movement, with its recurring introductory material, is the most fully developed musically. The first and second themes are stated and later restated by the orchestra, while the voice is allotted subordinate and complementary material. . . . The second movement is more specifically a song than the others, but a song in which the orchestra, as well as the voice, plays an important role in promoting the ecstatic poignancy of what in the poem is literally referred to as 'love-sickness.' . . . It was inevitable that the third movement should take the form of a scherzo, because of the exuberance of the poetry and its dancelike allusions, such as 'leaping and skipping upon the mountains.' . . . The proportions of the work are, in fact, symphonic in scope, and it could be designated a symphony with solo voice."

The movements are marked as follows: Andante piacevole—Allegro moderato; Andante tranquillo; Scherzo — Vivace, spiritoso; and Interlude — Procession — Moderato stabile.

March 26

For the second consecutive year, fourteen music critics have singled out for recognition the outstanding recordings of the preceding twelve-month period. The announcement of selections for 1947 was made today at a luncheon held at the "21" Club in New York City. The presentation was made by the *Review of Recorded Music* which, together with two hundred music stores throughout the country, sponsors the annual awards.

Eighteen awards were made, with RCA-Victor receiving seven, Columbia four, Decca three, and Disc, Vox, Artist, and Young Peoples' Record Club one each.

The first prizes were distributed as follows:

Symphony: Berlioz' *Romeo et Juliette*, by the NBC Symphony Orchestra, Arturo Toscanini conducting. RCA-Victor.

Concerto: Bartók's Concerto for Violin and Orchestra, with Yehudi Menuhin and the Dallas Symphony Orchestra, Antal Dorati conducting. RCA-Victor.

Ballet: Ravel's *Daphnis et Chloé*, Suites Nos. 1 and 2, by the Orchestre de la Société des Concerts du Conservatoire de Paris, Charles Münch conducting. Decca.

Overture: Wagner's *Die Meistersinger*, by the NBC Symphony Orchestra, Arturo Toscanini conducting. RCA-Victor.

Chamber Music: Beethoven's three Quartets, Op. 59 ("Rasoumovsky"), by the Paganini Quartet. RCA-Victor.

Choral Music: Bach's Mass in B minor, by the RCA Victor Chorale and Orchestra, Robert Shaw conducting. RCA-Victor.

Operatic Music: Arias by Rossini, by Jennie Tourel, mezzo-soprano, and the Metropolitan Opera Orchestra, Pietro Cimara conducting. Columbia.

Operatic Music — Single Record: Arias from *Orfeo and Rodelinda*, by Kathleen Ferrier, and the London Symphony Orchestra, Sir Malcolm Sargent, conducting. Decca.

Enterprising Repertory: Alban Berg's Excerpts from *Wozzeck*, by Charlotte Boerner and the Werner Janssen Symphony Orchestra, Werner Janssen conducting. Artists.

Program Music: Thomson's *The Plow that Broke the Plains*, by the Hollywood Bowl Symphony Orchestra, Leopold Stokowski conducting. RCA-Victor.

Special Orchestral Music: Britten's *Young Person's Guide to the Orchestra*, by the Liverpool Philharmonic Orchestra, Sir Malcolm Sargent, conducting. Columbia.

Chamber-Orchestral Music: Handel's *Concerti Grossi*, by the Busch Chamber Players, Adolf Busch conducting. Columbia.

Instrumental Music — Keyboard: Debussy's Preludes, Book 2, by Robert Casadesus. Columbia.

Instrumental Music — String: Hindemith's Sonata for Unaccompanied Violin, Op. 31, No. 2, and Sonata in E major, by Ruggiero Ricci. Vox.

Children's Recording: Young People's Record Club Series.

Vocal Music: Italian Art Songs, by Giuseppe de Luca. Decca.

Folk Music: Disc Ethnic Series.

Drama: *Henry V*, by Sir Laurence Olivier, with the London Philharmonic Orchestra and Chorus, William Walton conducting.

The award committee consisted of the following critics: Robert Bagar, New York *World-Telegram*; John Rosenfield, Dallas *Morning News*; Cyrus Durgin, Boston *Globe*; Max de Shauensee, Philadelphia *Evening Bulletin*; Miles Kastendieck, New York *Journal-American*; Barry Ulanov, *Metronome*; Mike Levin, *Down Beat*; Alfred Frankenstein, San Francisco *Chronicle*; George Marek, *Good Housekeeping*; Frederick Yeiser, Cincinnati *Enquirer*; Peter Hugh Reed, *American Record Guide*; Philip Miller, Music Department of the New York Public Library; Gene Cook, *Life Magazine*; R. D. Darrell, *Review of Recorded Music*.



It was announced today that Walter Damrosch, famous American conductor-composer, had resigned from the presidency and membership on the board of directors of the American Academy of Arts and Letters. Dr. Damrosch had been president of the Academy since 1941, and a member of the National Institute of Arts and Letters since its founding in 1898.

"I think," wrote Dr. Damrosch in a letter to the board of directors, "that I have arrived at an age when the position of president of the Academy should be filled by a younger man."

In accepting Dr. Damrosch's resignation, James Truslow Adams, chancellor and treasurer of the Academy, wrote: "All members . . . owe you an unpayable debt for what you have done for the welfare and traditions of that institution during the seven years or more when you have given so generously of your thought and energy to it as president and as director."

Paul Manship, sculptor, was named to succeed Dr. Damrosch as president of the Academy until the regular election in November, and Archibald MacLeish, poet and author, was appointed to fill the vacancy on the board of directors.



Hanns Eisler, German-born composer who had escaped from the Nazi terror with a price on his head in 1938, departed for Europe

today, forcibly dislodged by the Justice Department Bureau of Immigration and Naturalization.

Eisler had been living in Hollywood for six years writing motion-picture music and had recently completed a book entitled *Composing for the Films*, as the result of a study which he had conducted in conjunction with the New School for Social Research of New York City, under a Rockefeller Foundation grant.

In late September 1947 he was summoned by the House Committee on Un-American Activities, in the wake of action taken by the Committee against his brother Gerhard Eisler, said to be "No. 1 Communist agent" in this country and thereafter convicted for contempt of Congress and passport fraud. The Committee dubbed Hanns Eisler "the Karl Marx of the musical world" and made further headlines with its angry charges that numerous persons of prominence such as Eleanor Roosevelt, Dorothy Thompson, Freda Kirchwey, Alvin Johnson, and others had interceded to facilitate his admission to this country.

Like other witnesses before the Committee, Eisler was permitted neither the right to cross-examination nor to read a statement. He admitted in his testimony that in 1926 he had made application to join the German Communist Party, legally constituted under the Weimar Republic, but stated that he had never been active and believed he had been suspended for non-payment of dues at the end of the year as he had never followed up the matter.

He conceded also that he had written the music for revolutionary songs because he believed, with Napoleon, that music "can help the people fight for their rights." He himself, however, he added, was an artist, not a revolutionary. Furthermore, that phase of his composing was "a past affair." In the statement he was not allowed to read, later released to the press, he charged that he was being "smeared by old newspaper clippings." "The Committee hopes," he asserted, "to create a drive against every liberal, progressive, and socially conscious artist in this country."

Within a week after his questioning, warrants were issued for the arrest and deportation of Eisler and his wife on four counts of irregularity in entrance, largely because of the oath he had taken that he was not a Communist. Eisler said of his answers to the Immigration Board at the time: "My English was bad. And they asked me trick questions."

Surrendering on October 6, the composer was released on \$1,000

bail. Excluded from his means of livelihood by the motion picture studios, which were bowing under Committee attacks of communist-infiltration, unable to obtain either a trial or an exit visa, Eisler was forced to wait four months for a hearing, although he had commissions for film work waiting for him both in France and Italy. A twenty-minute hearing was held February 6 in New York and a warrant issued a week later for "voluntary" deportation permitting him to go to any country to which he could obtain a visa except Canada or Mexico. By this time denied permanent entry by both France and Italy, he flew to Prague and thence to Vienna where he planned to teach at the Vienna Academy of Music.

During the period of his travail, prominent musicians throughout the country as well as distinguished citizens in all other fields rallied to his support. In Los Angeles a concert of all-Eisler works was given under sponsorship of outstanding West-Coast resident composers including Stravinsky, Schoenberg, and Ernst Toch. A similar program was presented in New York with the sponsor list composed of names such as Leonard Bernstein, Aaron Copland, David Diamond, Roy Harris, Walter Piston, Roger Sessions, Randall Thompson (see February 28).

Statements were issued pointing out his international eminence as a composer not only of film music and of workers' songs, widely sung by anti-Fascist forces throughout Europe, but in the field of concert and chamber music as one of the more famous of Schoenberg's pupils, along with Anton von Webern and Alban Berg. In 1924 he had won the grand music prize of the city of Vienna. Friends emphasized the "baselessness" of his "bedevilment" by stressing the record of his six years of residence in Hollywood, during which, they declared, he had lived quietly, teaching and composing, joining no parties or committees, taking no part in political activity. Particularly they were aroused that "not one jot of legality justified any of the action" — in the words of a fellow composer, S. L. M. Barlow, who declared further: "Every artist in the country has a stake in these deportation proceedings."

An appeal was taken by Eisler's attorney, Carol King, although it was probable that funds would not be available to press the fight to the Supreme Court as many desired. Eisler himself reiterated as he left that he was an anti-Fascist but not a Communist and that he was without rancor toward the American people.

APRIL

April 1

THE world premiere of Frederick Jacobi's Symphony No. 1 in C major took place this evening at the War Memorial Auditorium in San Francisco. Pierre Monteux conducted the San Francisco Symphony Orchestra. Brahms's *Variations on a Theme by Haydn* opened the program, which included also the following works: Beethoven's Concerto No. 3 in C minor for Piano and Orchestra (Robert Brereton, guest artist) and Elgar's *Enigma Variations*.

The Jacobi Symphony was completed in September 1947 and is dedicated to Pierre Monteux. "It is in three movements," writes the composer. "The first movement, however, is divided into two sections which might be classified as a long introduction and a short movement, held together by a community of themes. The mood of the second movement I find hard to characterize: I leave that to my commentators. The last movement also is in two sections: a full-blown scherzo with a surprise ending, and a postlude which starts with the symphony's opening theme and ends with the metamorphosis of themes elsewhere to be found in the work."

"That parts of it bespeak Oriental themes," wrote Marjory M. Fisher in the San Francisco *News*, "and many passages convey a sense of exotic beauty tend to enhance its charm — particularly in the slow movement."



This evening at Carnegie Hall, New York, Leopold Stokowski conducted the American premiere of Aram Khachaturian's *Russian Fantasy*. The New York Philharmonic-Symphony Orchestra also performed Tchaikovsky's Symphony No. 4 in F minor, four movements

from Sibelius' *Belshazzar's Feast*, Stravinsky's Concerto for Strings (heard in New York for the first time) and the Prelude and Love-Death from Wagner's *Tristan und Isolde*.

Like so many other works by Khachaturian, his *Russian Fantasy* is of a definite folk character. It opens with a broad and effective maestoso, which develops into an allegro in which the second theme is sounded. The allegro gains momentum and the work ends in pronounced rhythmic activity. It "ran on," wrote Louis Biancolli in the New York *World-Telegram*, "like a one-tune merry-go-round for seven minutes with heaps of Russian echoes flashing past in the rhythms and orchestration."

April 2

Guido Guerrini's *La Città perduta* had its world premiere this evening at the Murat Theater in Indianapolis. The Indianapolis Symphony Orchestra was under the direction of Fabien Sevitzky. Only one other work appeared on the program, Schumann's *Manfred*, the complete score of which was here being given one of its highly infrequent performances.

La Città perduta, composed in 1943, is scored for mezzo-soprano, basso, mixed chorus, and orchestra. It is based on the Apocalyptic writings, chapters 18 and 19 from the Book of Revelations. Its strong emotional impact made a good impression on Indianapolis critics, who found the music to be imaginative and emotionally appealing.

The Indianapolis Symphonic Choir (directed by Edward Steffen), supplemented the Indianapolis Symphony Orchestra, and the soloists were Rosalind Nadell, mezzo-soprano, and Julius Huehn, bass-baritone.



Eight schools of music participated in the First Mid-West American Music Student Symposium, sponsored by the College of Music of Cincinnati, which began today in Cincinnati. They were the Arthur Jordan Conservatory of Music, Cincinnati Conservatory of Music,

College of Music of Cincinnati, De Pauw University School of Music, Indiana University School of Music, Miami University School of Fine Arts, University of Kentucky Department of Music, and University of Louisville School of Music.

Four concerts and three forums highlighted the intensive program of activity scheduled for the three days of the Symposium. The first concert, offered by the Cincinnati Conservatory of Music on the afternoon of April 2 presented works by Raymond Brandlein, Mac Disbrow, John M. Jennings, Lawson Jones, and F. Allyn Walker. The subsequent three concerts, by the Cincinnati College of Music, the University of Louisville, and the Arthur Jordan Conservatory of Music, took place on the morning, afternoon, and evening of April 3.

The first of the forums was conducted by the College of Music of Cincinnati on the afternoon of April 2. The subject was "Trends and Goals of American Contemporary Composers." Felix R. Labunski served as moderator. The following morning, the Cincinnati Conservatory of Music, with Peter Froehlich, Jr. as moderator, conducted a forum on chamber music, and the following afternoon the University of Kentucky, with Alexander Capurso as moderator, discussed "Social and Aesthetic Values in the American Musical Scene."

April 5

A poll conducted by radio station WQXR, in New York, among 4,600 members of its advisory committee to determine their favorite musical works revealed that Beethoven was the top-ranking composer. Two Beethoven symphonies and two Beethoven concertos took first and second places in each of these two categories.

The ten most popular symphonies were, in order of their choice: Beethoven's No. 5, Beethoven's No. 9, Brahms's No. 1, Tchaikovsky's No. 6, Beethoven's No. 8, Franck's D minor, Beethoven's No. 6, Beethoven's No. 7, Brahms's No. 4, and Tchaikovsky's No. 5.

The ten most popular concertos, in order of preference, were Beethoven's Piano Concerto No. 5, Beethoven's Violin Concerto, Rachmaninoff's Piano Concerto No. 2, Mendelssohn's Violin Concerto, Grieg's Piano Concerto, Tchaikovsky's Piano Concerto, Beet-

hoven's Piano Concerto No. 4, Brahms's Violin Concerto, Brahms's Piano Concerto No. 2, and Paganini's Violin Concerto.

The ten most popular operas, in order of preference, were *Carmen* by Bizet, *Don Giovanni* by Mozart, *La Traviata* by Verdi, *Tristan und Isolde* by Wagner, *Aïda* by Verdi, *La Bohème* by Puccini, *Die Meistersinger* by Wagner, *Faust* by Gounod, *Marriage of Figaro* by Mozart, and *Madama Butterfly* by Puccini.

This is the first survey conducted by WQXR since 1940, when a similar poll had also placed Beethoven's name first. Further comparison indicated a drop this year in the positions of Sibelius and Tchaikovsky.



On its final program of the season, the Erie Philharmonic Orchestra, directed by Fritz Mahler, presented the American premiere of Prokofieff's *Symphonic Suite 1941* at the Strong Vincent Auditorium in Erie, Pa. The program closed with still another Prokofieff composition, the cantata *Alexander Nevsky*, in which the Erie Harmonic Choristers, J. David Burger, director, and the Siebenbuerger Singing Society, O. L. Grender, director, supported the orchestra. Joan Peebles, contralto, was the soloist. The opening works were Brahms's *Academic Festival Overture* and Mozart's Symphony No. 35 in D major, K. 385 ("Haffner").

Prokofieff composed his suite in July 1941 as a tonal picture of World War II. It is in three sections: In Battle (allegro tempestoso); Night (lento); and For the Brotherhood of Peoples (andante maestoso).

April 7

What was described by the New York music critics as one of the most impressive debuts of the season took place this evening at Town Hall, New York, when the fifteen-year-old Hungarian pianist, Ervin Laszlo, made his professional bow in this country. His program included the Chaconne of Bach arranged by Busoni, Beethoven's Sonata in C major, Op. 53, Schumann's *Carnaval*, and smaller works by Debussy, Chopin, and Paganini-Liszt. "This reviewer," wrote

Jerome D. Bohm in the *Herald Tribune*, "considers him the most remarkable young pianist encountered in twenty years of experience in reviewing music in this city." And in the *New York Times*, Noel Straus said: "One searches his memory in vain for another so richly endowed with all of the factors that make for extraordinary and completely satisfying piano playing. With a tone that ranged from the most powerful, rich-textured fortissimo to the most delicate, subtly treated pianissimo, Mr. Laszlo was able to infuse his work with a seemingly unlimited fund of colors and nuances."



Participants from more than twenty states and Canada gathered at St. Louis today for the opening of the fourteenth annual National Folk Festival held at the Opera House, Kiel Auditorium.

This was its second consecutive year in St. Louis, where it was under the sponsorship of the Associated Retailers. The Festival had been originally launched in the same city in 1933 as part of the ceremonies opening the Municipal Auditorium there but in the intervening years had traveled from city to city bringing together annually groups of many different backgrounds, and in the words of the founder-director, Sarah Gertrude Knott, serving as "a medium to bind the folk legacies from many lands into a national fabric of beauty and strength."

A cross-section of these legacies was provided in the programs given each afternoon and evening from April 7 through April 10. Mornings were devoted to conferences and discussions.

Indicative of the wealth and variety of folklore in America's cultural heritage is the list of program credits:

Indian music and dances by members of the Oglala Sioux Tribe of South Dakota and the Onondaga Iroquois Tribe of New York, appearance sponsored by the Office of Indian Affairs of Washington, D. C.; western folk dances and songs by the "Dudes and Dames" of the University of Denver, the Sherwood Folk Dance Club of the Robert W. Steele Social Center in Denver, Cheyenne Mountain School Dancers; Spanish-American folk songs and dances by students of Webb County Schools, Texas, and the New Mexican Singers, sponsored by the University of New Mexico and the New Mexico Folklore Society.

Pennsylvania fiddle tunes by Christian Sanderson and his Pocopson Valley Boys; tunes from Arkansas and the Ozarks by Booth Campbell, Dorothy Hall, May Kennedy McCord, Charles and Levy Swindle, Joe Carpenter, and the School of the Ozarks Singers; dulcimer tunes by Edward I. Barnes of Mountain Grove, Mo.; square dances by the Central Michigan College Folk Dancers, St. Louis County Square Dance Club, the Sing and Swing Club of Southern Illinois University and the Barrington (Ill.) High School Square Dance Club; harmonica tunes by J. Eli Atkinson and Les White, sponsored by the Fiddler's Frolic of Custer, S. D.

Negro spirituals by the Cotton Blossom Singers of the Piney Woods School, Miss., and the Sabbath Glee Club of Richmond, Va.; Creole folk songs by Camille Nickerson, associate professor of music at Howard University; anthracite miners' songs by miners of Centralia, Pa.; British ballads by Bascom Lamar Lunsford, "Minstrel of the Appalachians," Shenandoah Valley ballads by Earl Wright and Bill Custer of West Virginia and Maryland, respectively; songs of the Shakers by singers of Enfield, N. H.; California dances, by the California Dance Federation.

Lithuanian groups from Boston and Chicago; Scottish dances by the Flora MacDonald Dancers of Fayetteville, N. C.; Mazur Polish Dancers sponsored by the Polish American Congress and the Pulaski Council of Milwaukee; Polish Festival Dancers of the Northwestern University Settlement House; Irish dances by the Harp and Shamrock Club Dancers of Chicago; Czechoslovak dances by the Sokol Tyrs Dancers of Cleveland; the Club Metros singers and dancers, sponsored by the American-Russian Fraternal Society of Chicago; the Psalmodikon Quartet (ancient Norwegian instrument brought to Wisconsin by early settlers); Scandinavian dances by the Minnesota Folk Dance Federation; Judeo-Palestinian Dances by groups from the Jewish Institute for Leadership Training of St. Louis and the College of Jewish Studies, Chicago; La Guie-Anne singers of Prairie du Rocher, Ill.; French folk dances and chants by Jacques Labrecque and members of L'Ordre de Bon Temps, sponsored by L'Institut d'Arts Populaires of Montreal, Canada; and by French Dancers of International House, University of Chicago.

Railroad songs by George C. Hartel of Philadelphia; Mrs. John Luther (Casey) Jones of Jackson, Tenn., widow of the hero of the famous song, *Casey Jones*, and Sim Webb, of Memphis, Tenn., the fireman who was saved in the wreck immortalized in the same song.

April 8

It was announced today that Serge Koussevitzky, music director of the Boston Symphony Orchestra, will retire from that position at the end of his silver jubilee season of 1948-1949. He will be succeeded by Charles Münch. "I feel," wrote Dr. Koussevitzky to the directors of the Boston Symphony Orchestra, "that it will not be possible for me to continue my present strenuous obligations for the length of sixteen or eighteen weeks of our active winter season." Dr. Koussevitzky, however, announced that he would continue to serve as director of the Berkshire Music Center at Tanglewood, in Lenox, Mass. Upon his retirement from a post he will have held for twenty-five years, Dr. Koussevitzky will be seventy-five years old.

April 9

Harl McDonald's *Saga of the Mississippi* received its world premiere this afternoon at the Academy of Music in Philadelphia. Eugene Ormandy conducted the Philadelphia Orchestra, and the program included the following works: Handel's Concerto in D major, for orchestra, transcribed by Eugene Ormandy; Beethoven's Concerto No. 5 in E-flat major ("Emperor"), for piano and orchestra, with Rudolf Firkusny as guest artist; and Richard Strauss's *Death and Transfiguration*.

McDonald's *Saga* is in two sections, "one representing the rise of the great stream from its primeval geologic sources, the other the human history of the river." The two sections are entitled, "Prehistoric Mississippi" and "Father of the Waters." The first, hinting at antiquity, has modal suggestions and is built upon two conventional themes and an epilogue. The second describes an Indian ceremony. Begun in 1945, the composition was revised and completed in the summer of 1947.



Serge Koussevitzky, conducting the Boston Symphony Orchestra, this afternoon presented the world premiere of Samuel Barber's

Knoxville: Summer of 1915, for soprano and orchestra. Eleanor Steber, soprano, was the assisting artist. The Brahms Symphony No. 3 in F major opened the program, and Sibelius' Symphony No. 2 in D major brought it to a close.

Barber's new score was completed on April 4, 1947, and is a setting of a text by James Agee. The following motto appears under the title: "We are talking of summer evenings in Knoxville, Tenn., in the time that I lived there so successfully disguised to myself as a child." Barber has treated the Agee prose poem as a recitative with a freely varied metrical beat. It is in four sections marked Andante un poco mosso, Allegro agitato, Allegretto, and Maestoso, played without pause.

April 11

The John Simon Guggenheim Memorial Foundation announced today its twenty-fourth annual fellowship awards. Nine of the 112 grants made went to musicians.

Fellowships in musical composition were won by Leon Kirchner, lecturer in music at the University of California; Herbert Owen Reed, associate professor of music at Michigan State College; Romeo Cascarino and Nicolai Berezowsky both of New York City and Hubert Weldon Lamb, associate professor of music at Wellesley College.

Four fellowships were awarded in the history of music: Stephen Davidson Tuttle, associate professor of music at the University of Virginia, for the preparation of a book on the keyboard works of the English virginalist composers; Otto John Gombosi, assistant professor in the department of literature and the fine arts at the Michigan State College, for a study of certain popular patterns of Renaissance music and of their tradition in England and America from the Elizabethan times to the present; Erich Hertzmann, assistant professor of music at Columbia University, for a study of Beethoven's autograph compositions and sketches; and Bertrand Harris Bronson, associate professor of English at the University of California, for the preparation of a musical-literary companion to Francis James Child's *English and Scottish Popular Ballads*.



Vladimir Horowitz, pianist, commemorated the twentieth anniversary of his American debut by playing the very concerto in which he was heard for the first time in this country — and with the same orchestra, in the same auditorium. The concerto was the B-flat minor of Tchaikovsky; the orchestra, the New York Philharmonic-Symphony Orchestra; and the auditorium, Carnegie Hall in New York. However, in place of Sir Thomas Beecham, who conducted on January 12, 1928 when Horowitz made his American debut, there was Bruno Walter. The pianist, rising to the occasion, gave what Olin Downes described in the *New York Times* as an "overwhelming performance . . . unsurpassable [for] breadth, grandeur, and fire."

The orchestra also played Beethoven's *Prometheus Overture* and Daniel Gregory Mason's Symphony No. 2.

April 13

For the first time in forty-two years, the Metropolitan Opera Association visited Los Angeles for a West Coast season of opera performances. A brilliant audience attended the performance this evening at Shrine Auditorium — Bizet's *Carmen*, with Risë Stevens, Nadine Conner, Ramon Vinay, and Martial Singher singing in the principal roles, and Wilfred Pelletier conducting. Floodlights, photographers, a lobby decorated with myrtle leaves, the presence of movie stars all contributed to what was described as one of "the gaudiest openings ever seen."

The Los Angeles season of the Metropolitan Opera Association, which consisted of fourteen performances, was an unprecedented financial success. Seven of these performances were sold out before the opening night, grossing \$159,477. For the entire run, there were 82,000 paid attendances, totaling \$307,000 at the box office.

The two-week engagement was sponsored by the Greater Los Angeles Plans, Inc., a civic group which aspires to build an opera house in Los Angeles for future visits by the Metropolitan company, and a base for operations by the Metropolitan company on the West Coast.

This plan, when first announced a year before, had been greeted with fierce opposition from devotees of the San Francisco Opera Company, who maintained that the West Coast could support only

one major opera company and who insisted that the San Francisco group, which had been flourishing on the basis of its coast-wide operations for twenty-five years, should continue to be that company. Discussions of the Greater Los Angeles Plans, Inc. project encompassed the possibility of turning the Metropolitan Opera Association of New York into a Metropolitan Opera of the United States with major cities such as Los Angeles, San Francisco, and Chicago as part of an interlinked organization. San Francisco partisans declared hotly against such absorption and consequent monopoly in opera on cultural grounds: Kenneth Monteagle president of the bay city opera association voiced the conviction that the country needed at least two if not more major companies; Gaetano Merola, director of the San Francisco Opera, pointed out that his company had developed talent by which the Metropolitan itself had profited. He named Jan Peerce and Dorothy Kirsten as among those who had been given their first big-time operatic roles in San Francisco. (The California group has its own sets, costumes, chorus and orchestra, but uses many of the leading singers who are members of the Metropolitan.) Controversy raged also in Los Angeles. Connections were severed between the *Los Angeles Times* (whose publisher, Norman Chandler, was one of the early backers of Greater Los Angeles Plans, Inc.) and Isabel Morse Jones, its music critic for more than two decades, who upheld the conviction that the West should develop its own operatic resources rather than import those of New York.

By the time the Metropolitan company arrived this week, however, relations between the three organizations had achieved widely iterated amicability. Edward Johnson, general manager of the Metropolitan, and George A. Sloan, chairman of the board, were reported by Alfred Frankenstein of the San Francisco *Chronicle* to have "disclaimed any plans, projects, ideas, notions or desires as far as the Pacific Coast is concerned," other than an annual spring tour such as it was making this year.

Los Angeles citizens were preoccupied with decisions as to the size and type of opera house to be erected. An eleven-acre site had already been purchased and a team of architects and engineers, headed by Wallace K. Harrison, was at work on designs for the building, for which completion was anticipated in about three years. Meanwhile the Los Angeles planners were reassuring their northern neighbors that their aim was expansion rather than contraction of operatic opportunities and that they expected to sponsor the season

of the San Francisco company in Los Angeles in the fall and in other falls to come. San Franciscans, on their part, having realized that the dangers they foresaw were still some years hence in any case, were viewing the current Los Angeles visit of the Metropolitan as "all to the good." Its tremendous success, Monteagle commented, would probably help draw bigger audiences for the San Francisco troupe on its fall visit.



The United States Army announced today that it would send American musicians on concert tours of Germany. A plan in the making for more than a year, had now become possible through the financial support of private individuals made to the American Music Center, a non-profit organization founded in 1940 for the purpose of spreading propaganda for the cause of American music. An advisory panel was created to guide and develop the army musical program. It included Howard Hanson, Douglas Moore, Olga Samaroff, William Schuman, Carleton Sprague Smith, Harold Spivacke, Charles M. Spofford, Davidson Taylor, Charles Triller, and Harrison Kerr.

The first American musician chosen to appear in Germany was the violinist Patricia Travers, who was scheduled to appear as soloist with leading German orchestras and to perform in all the major cities of the American, British, and French zones of occupation. Miss Travers announced that she would include American works on her programs including Roger Sessions' Concerto for Violin and Orchestra and Charles Ives's Sonata for Violin and Piano No. 2.

April 15

Artur Schnabel, concert pianist, appeared in the role of composer at the concert this evening by the Cleveland Orchestra in Severance Hall in Cleveland. His Rhapsody for Orchestra was given its world premiere under the direction of George Szell. Wagner's Overture to *Lohengrin* opened the program, which also included Schumann's Concerto in A minor for piano and orchestra (Seymour Lipkin, soloist) and Dvořák's Symphony No. 4 in G major.

Schnabel composed his Rhapsody in 1946. "I tried again," the composer explains, "what I had tried before with each of the other

pieces I have written — to produce out of purely musical imagination, without any extra-musical associations, a living being, an individual with interdependent organs, developing, contrasting, conflicting, blending, yet always remaining coherent." As in other of Schnabel's compositions, the style is modern in its use of dissonance and tonality but is characterized by its projection of a passionate speech and distinct individuality.

The soloist this evening, Seymour Lipkin, was the winner of the Cleveland Regional auditions of the Rachmaninoff Fund Contest and is one of the two apprentice conductors of the Cleveland Orchestra. His impressive and soundly musical rendition of the Schumann Concerto gave evidence of a remarkable pianistic equipment. On April 29, Lipkin won first prize in the national finals of the Rachmaninoff Fund contest (see April 29).

April 16

A concert devoted entirely to the works of Karol Rathaus was presented this evening at Times Hall, New York, under the auspices of Queens College, where he is a member of the music department. The concert opened with the String Quartet No. 3 which was composed in 1937 (the earliest of his works to be heard on the program) and included the world premiere of a chorus from *Iphigenia in Aulis* for mixed chorus and horn. Other works heard included a group of songs, the Piano Sonata, Op. 58 performed by the composer, and the Psalm No. 23 for women's chorus, tenor solo, and piano.

Noel Straus of the New York *Times* found the String Quartet to be the best of Rathaus' offerings. "This finely wrought and deeply expressive creation . . . held the attention firmly throughout its five movements, all of which had marked character and individuality." Concerning Rathaus' latest work, the chorus from *Iphigenia in Aulis*, Straus said: "This lament, though as skillfully written as the rest of the works in point of expert handling of resources, was a lugubrious composition in which the horn part added little that was significant and only added to the unrelieved gloom of the rest of a composition that the choristers could not make communicative in spite of their excellent singing."

The Queens College Choir, John Castellini directing, the Galimir

Quartet, Charles Haywood, tenor, Ruth McVayne, soprano, Sol Berkowitz and Herbert Grossman, pianists, and Thomas Taylor, horn, participated in the concert.

April 17

The eleventh biennial meeting of the Music Educators National Conference flooded Detroit, with more than seven thousand participants from all over the country and Latin-America. They gathered for five days of an almost overwhelming array of forums, study sections, music clinics, workshop demonstrations, lectures, and concerts of all varieties.

Special projects, committees and other official working groups assembled in pre-convention meetings April 17. A complimentary concert by the Detroit Symphony Orchestra under the direction of Karl Krueger on Sunday night, April 18, prefaced the general sessions, which extended from April 20 to 22.

The underlying theme of the conference was "The Scope of the Music Education Program in Relation to the Humanities and the World Community."

Sparks flew frequently in the panel discussions, most provocative of which were those on contemporary music, international relations, and musicology. In the field of contemporary music, a resolution introduced by William Schuman was passed after sharp differences had been aired. The resolution, which was referred to the Executive Board for immediate action, called for educators to declare what they want in contemporary music for school use by commissioning ten leading composers to write for them, and for the co-operation of publishers in circulating the new works. Illuminated in the discussion was the fact that the difficult idioms of new music were assimilated more rapidly by the students than by the teachers.

Pleas for interchange of thought as well as personalities were voiced in the international relations panels, speakers at which included Howard Hanson, member of the United States commission for UNESCO, Vannett Lawler and Charles Seeger both of the Pan-American Union. More than a dozen prominent educators and musicologists from France, Poland, Canada, and Latin-American countries provided stimulating contributions to the general theme of how music

can serve to create better understanding among peoples of different countries and customs.

Sessions on musicology revealed encouraging rapprochement between educators and musicologists, with considerable discussion of integrating music into general education and the substitution of genuinely trained listening for the traditional "music appreciation."

The fields of radio, television, motion pictures, and recordings were subjected to sharp scrutiny. Speakers included outstanding technicians from each field. In his appraisal of radio's contribution to good music, Dr. Hanson charged that even the late-hour programs devoted to new compositions have been given over to the "advertisers or to jazz orchestras." Dr. Hanson also decried the fact that since the Musicians' Union conceded to the radio industry the right to broadcast simultaneously over standard and FM stations, the symphonic programs formerly heard over frequency modulation have now given way to high fidelity repetitions of the standard soap operas.

The wide agenda also gave thorough attention to all phases of school curriculum from kindergarten to university level. Overdevelopment of the band as the "glamor department" of public schools at the expense of developing proficient string players was deplored by Joseph E. Maddy, founder of the Interlochen National Music Camp. "There are ten bands to one orchestra in our schools and one hundred orchestras to one band outside the schools," he declared. The reason, he stated, was that the band is a better service organization for the school at its football games and other events.

A cross-section of current levels of actual achievement in music education was provided by the wealth of programs during and between the conference sessions. Highlights included the student composition in the creative music section, the folk music programs, particularly as offered by the Madrigalians from George Peabody College for Teachers, Nashville, Tenn. and the Sacred Harp singers; also the appearance of the Michigan Rural Schools Chorus and several dozen orchestras, bands, choruses and string ensembles from schools and universities of Michigan and other states too numerous to list.

Charles M. Dennis, director of music education in San Francisco, was elected to succeed Luther A. Richman, of the Cincinnati Conservatory, as president. The latter automatically becomes first vice-president in the new panel of officers, which also includes Marguerite V. Hood, of Ann Arbor, Mich., who was named second vice-president.

APRIL 1948]

[193

Others elected to the board of directors included Marion Flagg, Dallas; Wayne S. Hertz, Ellensberg, Wash. Joseph Skornicka, Milwaukee.

Members of the National Catholic Music Educators Association, which held its seventh biennial conference from April 16 to 18, remained to participate in the general sessions.

Three auxiliaries of the Conference were reorganized into one group paralleling the geographical structure of the parent body. These were the National School Band and Orchestra Associations, whose new executive president is T. Frank Coulter, director of public school music at Joplin, Mo. State competitions formerly sponsored by each group will be continued in the three divisions.

A display of music education materials and equipment, representing 133 exhibitors at the convention's Masonic Temple headquarters, attracted considerable interest. Henry M. Halvorson of Ginn and Company, Boston, was elected president of the Music Education Exhibitors Association, succeeding Howard R. Lyons of Chicago.

April 21

What was described by one critic in New York as "the most striking and the most distinguished — both musically and visually — operatic event of the season," took place this evening at the Juilliard Concert Hall in New York with the performance of Stravinsky's *Oedipus Rex*. Though heard in the past in concert performances, and on one occasion in a marionette production, this was the first time that the Stravinsky opera was heard here as originally conceived by Stravinsky and Jean Cocteau, with the singers taking part in the stage action. The production was put on by the Juilliard School Opera Department under the musical direction of Edgar Schenkman and the stage direction of Frederic Cohen. The scenery, costumes, and masks were designed by Frederick Kiesler. Robert Harmon was heard as Oedipus, Edward Ansara as Creon, Stanley Kimes as Tiresias, Margaret Roggero as Jocasta, Harry Wayne as the Messenger, Norman Myrvik as the Shepherd, and Salvador Tomas as the Speaker. Edgar Schenkman conducted, and the chorus master was Ralph Hunter.

The critics were agreed that the work acquired new dimensions and new meaning when heard in its original form, as an operatic

presentation. "Thus released," wrote Robert A. Hague in *PM*, "what wonderful music it is — austere yet not untouched by tenderness, music of majesty, terror and pity . . . bound by a classic restraint and imbued with a feeling of legendary remoteness like the antique tragedy it implements." An effective performance combined with imaginative stage direction to give the work additional impact.

Stravinsky's *Oedipus* was followed by a one-act farce by Jacques Ibert, *Angelique*. "Apparently," commented Olin Downes in the *New York Times*, "the idea was to contrast these two works as examples of divergence of method and creative approach. . . . But this was hardly fair to Ibert. His farce is funny enough in a rather conventional French way. . . . But it is in no sense a balance to Stravinsky's creation, or of nearly as durable substance."

The cast in *Angelique* was as follows: Marie Traficante as Angelique, Florence Forsberg as First Gossip, Cleo Fry as Second Gossip, Lorenzo Malfatti as Boniface, Warren Galjour as Charlot, Robert Tevrizian as The Italian, Donald Devor as The Englishman, Stanley Kimes as Pifallah, and Diran Akmajan as The Devil. The costumes and scenery were designed and executed by Leo van Witsen. Musical, stage, and scenic direction were the same as that for *Oedipus*.

April 23

The prize-winning work in a nationwide contest for American composers sponsored by the Duluth Symphony Orchestra was heard this evening: Grant Fletcher's *An American Overture*. Joseph Wagner conducted the Duluth Symphony Orchestra at the Armory in Duluth, Minn. The program opened with Bach's chorale, *Jesu, Joy of Man's Desiring*, performed in memory of Paul Lemay, founder-conductor of the Duluth Symphony Orchestra. Tchaikovsky's Concerto in D major for Violin and Orchestra, with Tossy Spivakovsky as soloist, and the Brahms Symphony No. 1 in C minor were also heard.

The contest sponsored by the orchestra was to commemorate its fifteenth anniversary and in tribute to the late Lemay. Fletcher wrote his overture in 1945 to fill the need for a short work of energetic mood to serve as an opener for orchestral programs. It has been characterized by its composer as of "modern American texture." It was given its

APRIL 1948]

[195

first performance at the Symposium of American Orchestral Music held by the Eastman School of Music in Rochester, N. Y. (see October 20).

April 26

A masterly performance of Verdi's *Requiem* was given tonight at Carnegie Hall, New York. Arturo Toscanini, in one of his infrequent public appearances in this country, conducted the NBC Symphony Orchestra, and the Robert Shaw Collegiate Chorale. The quartet of soloists included William McGrath, young tenor from Buffalo and a member of the New York City Opera Company, who was here making his concert debut. The other soloists were Herva Nelli, soprano; Nan Merriman, contralto; and Norman Scott, basso.

McGrath, wrote Olin Downes in the *New York Times*, "has a beautiful voice, but one not yet fully unfolded... a voice that is lyric and also capable of dramatic heights."

The concert, which was for the benefit of the New York Infirmary for Women and Children, opened with Verdi's *Te Deum*.

April 27

A month-long festival of contemporary arts, sponsored by the University of Southern California in Los Angeles, included five programs of contemporary music. The first of these was heard today in Hancock Auditorium and consisted of original chamber-music works by student composers of the university. A band concert on April 30, a student chamber-music recital on May 3, and a faculty chamber-music recital on May 5 completed the series of concerts.

Thirty-five works by the following thirty-two composers were heard: Samuel Barber, John Beach, Sir Thomas Beecham, Theodore Chanler, Paul Creston, Ingolf Dahl, George C. Dawson, Frederick Delius, David Diamond, Edward Earle, Manuel de Falla, Ernest Freeman, Morton Gould, Claire Grundman, Henry Hadley, Howard Hanson, William Henderson, Paul Hindemith, Ernest Kanitz, Harrison Kerr, Tom Matthews, George McKay, Darius Milhaud, Ralph

196]

[APRIL 1948

Dale Miller, Hugh Mullins, Stanley Nussbaum, Walter Piston, Serge Prokofieff, Miklos Rozsa, Halsey Stevens, Anthony E. Vazzana, Conrad Wedberg.

There was only one world premiere: Halsey Stevens' Piano Sonata No. 3, played by John Crown on May 5.

The University Orchestra, directed by Ingolf Dahl, and the University Concert Band, directed by Clarence Sawhill, were supplemented by numerous soloists drawn from the student body and faculty members of the University.

April 28

Igor Stravinsky's latest large work, a ballet, *Orpheus*, was given its world premiere this evening by the Ballet Society at the City Center in New York. The choreography was by George Balanchine, and the scenery and costumes were designed by Isamu Noguchi. *Orpheus* was danced by Nicholas Magallanes and Eurydice by Maria Tallchief. Others in the cast were Francisco Macion as the Dark Angel; Herbert Bliss as Apollo; Edward Bigelow as Pluto; and Job Sanders as Satyr. The composer himself conducted this initial performance.

In three scenes, the ballet follows closely the classic story of *Orpheus* and *Eurydice*, which it treats with simplicity and directness and with a minimum of ornamentation, in the vein of Gluck. For this ballet, Stravinsky has written what the critics generally agreed was one of his most inventive and eloquent scores. "The score," wrote Alfred Frankenstein in a report from New York to the San Francisco *Chronicle*, "is one of the richest, most perfectly shaped and most magnificently expressive that Stravinsky has yet achieved. It is, to be sure, a relatively quiet piece, with something of the melancholy and long-breathed melodicity of *Apollo*, but it also has its share of those prickly, dynamic dances, as if the body of the music rested on a bed of fine steel springs, that are a Stravinsky speciality. . . . Like the recent symphonies, *Orpheus* indicates that Stravinsky has finally suffused his classic ideal with a rich and sensitive humanism."

The Music Critics Circle awarded *Orpheus* a special citation as an "outstanding work by an internationally famous composer."

April 29

The final round of the national piano contest sponsored by the Rachmaninoff Fund took place this evening at Carnegie Hall, New York. With the accompaniment of the NBC Symphony Orchestra, Fritz Reiner, conductor, five regional winners were heard in five different works to determine the national victor. (One day earlier, the five contestants went through a grueling test privately before the board of judges.)

The program heard this evening was as follows: Rachmaninoff's *Rhapsody on a Theme by Paganini*, Op. 43, performed by Ruth Geiger, a regional winner in Philadelphia in 1946; first movement of Brahms's Concerto No. 2 in B-flat major, performed by Grace Harrington, regional winner in Philadelphia in 1947; first and third movements of the Concerto No. 2 in C minor by Rachmaninoff, performed by Gary Graffman, regional winner in Philadelphia in 1946; first movement of Tchaikovsky's Concerto No. 1 in B-flat minor, performed by Seymour Lipkin, regional winner in Cleveland, 1947; and the first and third movements of Rachmaninoff's Concerto No. 1 in F-sharp minor, performed by Jeanne Therrien, regional winner in Boston in 1947.

At 11:15 P.M., Vladimir Horowitz, president of the Rachmaninoff Fund, stepped to the stage of Carnegie Hall to announce that, after a half hour of deliberation, the judges had unanimously selected Seymour Lipkin as the winner. He will receive as his award a national concert tour under the auspices of the two major concert bureaus (NCAC and Columbia Concerts Corp.), guest appearances with more than ten of the major American orchestras, radio appearances on nationally sponsored programs, a recording contract with RCA-Victor Company, carrying with it an advance of \$1,000. His probable income for the year of his activities is estimated between \$25,000 and \$50,000. This is believed to be the largest prize ever won by any pianist in any contest in this country.

A special award went to Gary Graffman, who received honorable mention. He will have a Carnegie Hall concert sponsored by the Rachmaninoff Fund. Grace Harrington, who was also given an honorable mention, will be permitted to compete again in the finals next year, eliminating all the preliminaries.

Judges of the national finals this year were Mrs. Sergei Rach-

198]

[APRIL 1948

maninoff; Vladimir Horowitz; Rudolf Firkusny; Abram Chasins; Erich Leinsdorf; Reginald Stewart; Gita Gradova; Nadia Reisenberg; and Jesús María Sanromá.

*

The fourteenth annual spring festival sponsored by the Columbia Music Festival Association of Columbia, S. C., began this evening at the Township Auditorium. Carl Bamberger conducted the Southern Symphony Orchestra, with Eleanor Steber, soprano, as the guest artist. The orchestral numbers included Handel's *Water Music* Suite; Richard Strauss's *Death and Transfiguration*; and Offenbach's Overture to *Orpheus in the Underworld*. Miss Steber sang arias by Mozart, Verdi, Nicolai, Lehár, and a song by Bachelet.

The second event of the festival, held on the evening of April 30, was another orchestral concert by the Southern Symphony Orchestra under Bamberger's direction. Menahem Pressler, was the soloist in Liszt's Concerto in E-flat major for Piano and Orchestra.

The festival came to a close on the evening of May 1 with a stirring performance of Verdi's *Requiem*. The Southern Symphony Orchestra was supplemented by the Columbia Choral Society; soloists were Lenora Meyer, soprano; Eunice Alberts, mezzo-soprano; David Garen, tenor; and Stanley Carlson, basso.

*

Anticipating its traditional title by two days, the fifty-fifth annual May Festival of the University of Michigan Musical Society at Ann Arbor, Mich., opened tonight at Hill Auditorium with the first of six concerts to be presented during the week end by the Philadelphia Orchestra. Eugene Ormandy conducted his own transcription of the Bach Toccata in D minor, Brahms's Symphony No. 3 in F major and Ravel's *La Valse*. Bidu Sayau, soprano, a festival favorite for several years, was again guest soloist, offering arias from Mozart to Puccini.

Ormandy also directed the succeeding Saturday and Sunday evening concerts, which had Leonard Warren, baritone, and Cloë Elmo, mezzo-soprano, as guest soloists respectively.

Alexander Hilsberg, associate conductor of the orchestra, and

Thor Johnson, conductor of the Cincinnati Symphony, shared directing honors for the remaining programs.

Friday evening featured the University chorus in a performance of Mozart's Great Mass in C minor, conducted by Thor Johnson, who had prepared a new edition, writing in the missing parts of the version published in 1840 by John André. Virginia MacWatters, soprano, Nell Tangeman, mezzo-soprano, David Lloyd, tenor, and James Pease, baritone, were soloists in this work. Other selections on this all-Mozart program, given under the Hilsberg baton, included the Concerto in G major (K. 313) with William Kincaid as flute soloist.

Saturday afternoon a special children's chorus of four hundred voices trained by Marguerite V. Hood, director of public school music for Ann Arbor and member of the University Music School faculty, made a striking impression in a series of folk songs of the Americas, edited by Miss Hood and orchestrated by Eric DeLamarter. Mischa Elman, guest soloist, was heard in the Beethoven Concerto for Violin and Orchestra, Hilsberg directing.

An all-Rachmaninoff program Sunday afternoon saw Johnson again on the podium, the University chorus assisting in a performance of the Russian's symphony, *The Bells*, and Leonard Fleisher as soloist for the Concerto No. 2 in C minor for Piano.

Capacity houses greeted all performances, despite plaintive wails from some critical corners of overconservative programs. Ormandy's two concluding programs featured on Saturday night, Sibelius' Second Symphony and Weber's Overture to *Der Freischütz*, together with operatic standbys given by Leonard Warren: Iago's Credo from *Otello*, the Prologue from *Pagliacci*, and two arias from *Rigoletto*. Sunday evening's symphonic fare, in addition to Cloë Elmo's arias included Haydn's Symphony No. 101 ("The Clock"), Sibelius' *Swan of Tuonela*, and Respighi's *Roman Festivals*.



A production of Victor Herbert's *Mlle. Modiste* opened the thirty-five-year-old Spartanburg Music Festival tonight at Converse College in Spartanburg, N.C. A.W. Bleckschmidt conducted the performance, given by the combined Glee Clubs of Converse and Wofford Colleges.

Main feature of the festival was the concert Friday evening, April 30, which presented the premiere performance of a new folk ballad, *Half Moon Mountain*, by Edwin Gerschefski, dean of the School of Music at Converse College. The Spartanburg Symphony Orchestra, conducted by Pedro Sanjuan, was augmented by a specially assembled festival chorus of seventy-five women's voices. Maury Pearson was baritone soloist.

The ballad was inspired by a news item in *Time* magazine of May 26, 1947 and uses for its text the actual words of the article, written by Robert Hagy and entitled "Fifty-Five Minutes from Broadway." The story related the death of a hardy New York mountaineer, Gilbert Pitt, who had lived eighty years as a recluse in a dirt-floored shanty in the Ramapo Mountains, just thirty miles from New York. Pitt, whose ancestors had lived in the Ramapos since the Revolutionary War, spent most of his life avoiding the encroachments of modern life and its mechanical conveniences: he lived in primitive fashion by hunting, fishing, and handicraft. For company he had only his house-keeper, seventy-one-year-old Mrs. Margaret Gannon. In the winter of 1946 when they both became ill and nearly froze to death, they were rescued and hospitalized. Sent to a poor farm after their recovery, they ran away soon afterward to their mountain shack. Gil lived just long enough to see his beloved dogwood bloom the following spring.

The ballad, written in four sections, begins with a spectacular choral repetition of the title; it combines folksy rhythms with romantic themes contrasted to the more raucous sounds of automobile civilization.

Other selections on the Friday program inculded Weber's Overture to *Oberon*, Schubert's Symphony No. 8, in B minor ("Unfinished"), and Wagner's Overture to *Die Meistersinger*.



Fred E. Ahlert was today elected president of the American Society of Composers, Authors, and Publishers (ASCAP) in succession to Deems Taylor, who had been serving since 1941, but was not a candidate for re-election. A successful composer of popular songs, Ahlert has been a member of ASCAP since 1920, and one of its directors since 1933. He assumed office on May 1.

MAY

May 1

THE Carnegie Pops Concerts inaugurated this evening its third season of popular concerts at Carnegie Hall, New York. Laszlo Halasz conducted the orchestra in works by Smetana, Bizet, Richard Strauss, Liszt, and Dvořák. Maggie Teyte, soprano, was the soloist in arias by Mozart and in a group of songs.

These concerts, founded and directed by Daniel Rybb, continued for thirty-six consecutive nights, up to June 5. As in the past two seasons, the accent was always on variety, not only in conductors and soloists, but also in the kind of music performed which included the popular and the serious, jazz and semi-classical, instrumental, vocal, and ballet. A feature of these concerts was the assignment of complete programs to special composers, styles, or subjects: Viennese, Russian, Palestine, South American nights; jazz, semi-classical, operetta programs; Gershwin, Tchaikovsky, Rodgers and Hammerstein, Victor Herbert-Rudolf Friml-Sigmund Romberg concerts.



The magazine *Musical America* announced today the results of its fifth radio poll conducted among six hundred newspaper music critics and editors in the United States and Canada.

Voted the outstanding radio event of the year was the performance of Verdi's *Otello* by the NBC Symphony Orchestra under Arturo Toscanini on consecutive Saturday afternoons of December 6 and 13.

Singled out as the best programs under special classifications were: Metropolitan Opera Broadcast (ABC): *Peter Grimes* by Benjamin Britten.

Symphony Orchestra: 1. New York Philharmonic-Symphony (CBS); 2. Boston Symphony (ABC); 3. NBC Symphony (NBC).

Symphony Conductor (regular): 1. Arturo Toscanini (NBC); 2. Serge Koussevitzky (ABC); 3. Eugene Ormandy (CBS).

Symphony conductor (guest): 1. Bruno Walter; 2. Dimitri Mitropoulos; 3. Charles Münch.

Concert and Program Conductor: 1. Frank Black (NBC-CBS); 2. Howard Barlow (NBC); 3. Donald Voorhees (NBC).

Orchestra with Guest Soloists: 1. Telephone Hour (NBC); 2. Metropolitan Auditions of the Air (ABC); 3. Invitation to Music (CBS).

Program with Featured Artists: 1. Voice of Firestone (NBC); 2. Harvest of Stars (NBC-CBS); 3. RCA-Victor Program (NBC).

Concert Orchestra: 1. Columbia Concert Orchestra (CBS); 2. Longines Symphonette (WOR and local); 3. Music You Know (CBS).

The Lighter Side: 1. American Album of Familiar Music (NBC); 2. The Pause that Refreshes (CBS); 3. Hour of Charm (CBS).

Vocal Ensemble: 1. Collegiate Chorale; 2. Salt Lake City Tabernacle Choir (CBS); 3. Westminster Choir.

Instrumental Ensemble: 1. First Piano Quartet (NBC); 2. NBC String Quartet (NBC); 3. Fine Arts Quartet (ABC).

Instrumentalists (pianist): 1. Artur Rubinstein; 2. Vladimir Horowitz; 3. Robert Casadesus.

Instrumentalists (violinist): 1. Jascha Heifetz; 2. Joseph Szigeti; 3. Fritz Kreisler.

Instrumentalists (organist): 1. E. Power Biggs; 2. Alexander Schreiner; 3. Virgil Fox.

Of Educational Character: 1. Gateways to Music (CBS); 2. Symphonies for Youth (MBS).

Woman Singer (regular): 1. Eleanor Steber (NBC); 2. Risë Stevens (CBS); 3. Eileen Farrell (CBS).

Woman Singer (occasional): 1. Marian Anderson; 2. Maggie Teyte; 3. Lily Pons.

Man Singer (regular): 1. James Melton (NBC-CBS); 2. Robert Merrill (NBC); 3. Thomas L. Thomas (NBC).

Man Singer (occasional): 1. Ezio Pinza; 2. Ferruccio Tagliavini; 3. Jussi Björling.

Announcer-Commentator: 1. Milton Cross (ABC); 2. Ben Grauer (NBC); 3. Gene Hamilton (ABC).

Best Script Material: Metropolitan Opera Intermission Features (ABC).

A special award was given to the National Broadcasting Company for "serving most faithfully the cause of serious music during the year."

May 2

The fifth American Music Festival to be conducted by the National Gallery of Art in Washington, D. C. began today with a piano recital by John Kirkpatrick featuring works by Vincent Persichetti, Griffes, Roy Harris, Robert Palmer and MacDowell.

During five concerts, held on successive Sundays, forty-two works were heard. Of these four were world premieres: Mabel Daniels' *Digressions*, for strings; Ray Green's *New Set*, concertante for viola and orchestra; Ulysses Kay's *Brief Elegy*, for oboe and strings; and Gardner Read's *Quiet Music*, for strings.

The National Gallery Orchestra, Richard Bales conductor, and the Tomasow String Quartet participated in these concerts. The soloists were Katherine Hansel, soprano; Marie Simmelink-Kraft and Shirley Winston, mezzo-sopranos; Abrasha Robofsky, baritone; Paul Chandler Hume, narrator; John Kirkpatrick, pianist; Rex Hinshaw, clarinetist; George Wargo, violist; and Leonard Shifrin, oboist.



A letter from President Truman to C. M. Tremaine launched National and Inter-American Music Week, which this year is celebrating its twenty-fifth anniversary. "Music," wrote President Truman, "has come to play an increasingly important role in American educational, recreational, and cultural life. This year, which will mark the twenty-fifth annual observance of National and Inter-American Music Week, has special significance."

Among the organizations helping to sponsor the observance of this week are the National Federation of Music Clubs, Music Educators National Conference, National Jewish Music Council, National Recreation Association, General Federation of Women's Clubs, and the American Legion.

May 3

The 1948 Pulitzer Prize for music was awarded today to Walter Piston for his Symphony No. 3, which had been introduced this season by the Boston Symphony Orchestra under Serge Koussevitzky (see January 9).

Piston was born in Rockland, Maine, on January 20, 1894. After serving in the Navy during World War I, he entered Harvard University, where he specialized in music, and from which he was graduated *summa cum laude* in 1924. For the next two years, he studied in Paris on a John Knowles Paine fellowship with Nadia Boulanger. Upon his return from Europe, he joined the music faculty of Harvard where he has been teaching and composing since.

His official debut as a composer took place on March 23, 1928 when Serge Koussevitzky conducted his *Symphonic Piece* with the Boston Symphony Orchestra. Since that time, his music has been performed by most of the major symphonic organizations in this country, the most famous of his works being the suite from the ballet *The Incredible Flutist*, three symphonies, and a violin concerto.

Nicolas Slonimsky has written as follows regarding Piston: "In the constellation of modern American composers, Walter Piston has now reached the stardom of the first magnitude. He has not exploded into stellar prominence like a surprising nova, but took his place inconspicuously, without passing through the inevitable stage of musical exhibitionism or futuristic eccentricity. . . . The music of Walter Piston derives its vitality from immanent impulses, without extraneous motivation. In the matter of musical form, Walter Piston does not solicit public attention by strange conceits, and calls a musical spade a spade rather than a rectangular ferreous lamina socketed on a ligneous handle. Generally, he prefers matter-of-fact designations, such as Sonata, Concertino, or Suite. If he refurbishes the old forms, he keeps their recognizable features. In harmony and counterpoint he adopts without partiality such means of musical expression as are suitable to the task at hand. His music is eminently tonal, but when it is his purpose, he ornaments the design with atonal lacery."

May 4

The Cincinnati Biennial May Festival, celebrating its seventy-fifth birthday this year, began this evening at the Music Hall in Cincinnati. Fritz Busch conducted the Cincinnati Symphony Orchestra and the May Festival Chorus, directed by Sherwood Kaims. The program consisted of two works: Handel's *Dettingen Te Deum* and scenes from Beethoven's *Fidelio*. The soloists were Shirley Russell and Rose Bampton, sopranos; Nan Merriman, mezzo-soprano; Jussi Bjoerling, and Arne Hendrickson, tenors; and Mack Harrell and Martial Singher, baritones.

On the evening of May 5, Bach's Mass in B minor was heard, the soloists being Frances Yeend, Karin Branzell, Nan Merriman, Arne Hendrickson, and Martial Singher.

Mahler's Symphony No. 2 in C minor was the major work on the orchestral program of May 6; Shirley Russell and Karin Branzell were the vocal soloists. At this concert, Jussi Bjoerling was the guest artist in a group of tenor solos.

Brahms's Requiem, Verdi's *Four Sacred Pieces*, and a group of choral works by Parry, Palestrina, and Taneiev comprised the choral concert on the evening of May 7. Miss Yeend and Mack Harrell were the soloists in the Brahms work, while a high school chorus rendered the Verdi composition.

The festival came to a close on May 8 with an operatic program featuring excerpts from Richard Strauss's *Der Rosenkavalier*, Mussorgsky's *Boris Godunov*, and Wagner's *Die Meistersinger*. In these works, Rose Bampton, Shirley Russell, Frances Yeend, Nan Merriman, Arne Hendrickson, Martial Singher, and Franklin Bens were heard. Martial Singher was also featured on this program in a group of songs by Maurice Ravel.



The most venerable of the annual Pop concerts still being heard, the Boston Pops Orchestra, today began its sixty-third season in its customary atmosphere of informality at Symphony Hall, Boston. Arthur Fiedler was the conductor.

The 1948 season, which continued through July 3, comprised fifty-eight concerts. There were nine world premieres, five of them by Leroy Anderson: *Sleigh Ride*, *Sarabande*, *Governor Bradford March*, *Curtain Time*, and *Brigadoon*, the last two being arrangements for orchestra. The other premieres were *Street Corner Concerto*, for harmonica and orchestra, by George Kleinsinger; *Madras Express*, by Kaufmann; *Concerto in Jazz*, by Donald Phillips (first performance in its orchestral form); and *Dance of the Locomotives* by Gardner Read.

The following works were heard for the first time in this country: *The Triumph of Neptune* by Lord Berners; *Rumbalero*, by Camarata; *Piano Concerto in One Movement*, by Gargiulo; *Georgian Symphonic Dance* by Vano Muradeli; and *Disconcerto*, for Piano and Orchestra, by Press.

May 5

The eighteenth annual festival of American music of the Eastman School of Music began this evening at the Eastman Theater in Rochester, N. Y. The Eastman School Junior Symphony Orchestra, under the direction of Paul White, performed the following program: *In Bohemia* by Henry Hadley; *Sinfonietta* for Strings, by Paul White; *Tam O'Shanter* by George W. Chadwick; and *Comedy Overture on Negro Themes* by Henry F. Gilbert.

Twenty-nine works were performed during six concerts. Of these, eight were world premieres: *Sonata for Piano* by Wayne Barlow (José Echaniz, soloist); *Concerto for Winds and Strings* by Alvin Etler; *Legend*, for oboe and strings (Robert Sprenkle, soloist) and *Sinfonietta* in C, both by Herbert Inch; *Prelude and Allegro*, for orchestra, by Gerald Kechley; *Overture 1947* by Homer Keller; *Piano Quartet* by Burrill Phillips, and *Symphony No. 4* by Bernard Rogers.

Other works besides those listed above heard during the festival were *Music for Shakespeare's Romeo and Juliet* by David Diamond; *Moderato con grandezza* from *Symphony No. 1* in D minor by Paul Fetler; *Concerto in F* by George Gershwin; *Latin-American Symphonette* by Morton Gould; *Clouds*, *Scherzo*, and *The White Peacock*, all three by Charles T. Griffes; *Pennyroyal Overture* by Weldon Hart;

La Bonne chanson and String Quintet, both by Charles Martin Loefller; *Suite from Childhood* by Harl McDonald; Arioso by Louis Men-nini; Prelude and Allegro by Robert Nagel; *Tom Paine Overture* by Burrill Phillips; Overture in C Major by Lawrence Rosenthal; Poem, for violin and organ, by Leo Sowerby; and Symphony No. 1 by Randall Thompson.

The following organizations were heard: the Eastman School Junior Symphony Orchestra, Paul White conducting; the Eastman-Rochester Symphony Orchestra, Howard Hanson, conducting; the Eastman Little Symphony Orchestra, Frederick Fennell, conducting; and a chamber-music ensemble under the direction of Jacques Gordon.

A program of ballet, on the evening of May 8, featured Thelma Biracree as choreographer and soloist, and Olive McCue as guest choreographer and soloist.



The world premiere of a new opera by Otto Luening, *Evangeline*, adapted from the poem of Longfellow, took place this evening at the Brander Matthews Theater on the campus of Columbia University in New York.

The performance this year brings to a climax an eighteen-year-old story. The work was originally commissioned by the American Opera Company in 1930, but was stopped when the company disbanded. A few years later, through the award of a Guggenheim fellowship, Luening visited Nova Scotia and Louisiana for the purpose of studying the music and folklore of the "Cajuns." This experience inspired him to return to the writing of the opera, work on which proceeded intermittently from that time on.

In three acts and seven scenes, the opera is described by its composer as an attempt "to write singable English, and at the same time, tell a story in a direct way." Although influenced by Acadian folk music, *Evangeline* is not a folk opera. The melodic material, though deriving its structure from folk source, is all Luening's own. The work follows the formal operatic pattern, consisting of arias, duets, choruses, dances and orchestral interludes, connected within the scenes by a fast-moving recitative.

The general consensus among New York music critics was that the opera made no notable contribution to our operatic literature.

"Nothing is convincingly communicated either by libretto or score," commented Olin Downes in the *New York Times*. While Virgil Thomson found, in the *Herald Tribune*, that the work was "unusually well written . . . from a vocal point of view," he, too, conceded that "dramatically it is not as effective as one might wish."

"I think," wrote John Briggs as a summation in the *New York Post*, "that the trouble with *Evangeline* is that it is a mixture of two opposing schools of operatic thought. . . . It appeals neither to the head nor to the heart."

The cast of thirty-five included the following principals: Teresa Stich as Evangeline; Josh Wheeler as Father Felicien; Alfred Kunz as Gabriel Lajeunesse; Gerhard Hirsekorn as Rene Leblanc; Everett Anderson as Evangeline's father, Benedict; Ingrid Rypinski as the Indian Girl; William Savage as the Sergeant; and William Maun as Colonel Winslow. Milton Smith was the producer and Nona Schurman the stage director; the sets were designed by Carl Bruder. The composer officiated as musical director and conducted the performance. The opera was repeated five days later as the opening event of the Annual Festival of Contemporary Music, sponsored by the Alice M. Ditson Fund of Columbia University (see May 10).



Three composers were today awarded grants of \$1,000 each by the American Academy of Arts and Letters and the National Institute of Arts and Letters in recognition of their achievements in the field of music. They were Henry Cowell, Lou Harrison, and Vincent Persichetti. In all, fifteen awards were made, six of them going to writers and six to artists.

May 6

A three-day festival of Bach began this evening at the Alhambra Grotto Auditorium in St. Louis, sponsored for the eighth year by the Bach Society of St. Louis. The program was devoted to Bach cantatas and chorales, with the Bach Festival Singers and Festival Orchestra under the direction of William B. Heyne, and the following

soloists: Maude Nosler, soprano; Lydia Summers, contralto; William Miller, tenor; and Bruce Foote, basso.

Instrumental and vocal music by Bach comprised the program on the evening of May 7, conducted by the St. Louis Institute of Music.

The major work of the festival was the Mass in B minor presented at the Kiel Auditorium Opera House on May 8. The 180-voice St. Louis Bach Festival Chorus and the symphony orchestra were under the direction of Dr. Heyne, and the soloists were the same as those heard on the opening program of the festival.

In addition to the scheduled programs, the Collinsville (Ill.) High School Band, under the direction of F. Krider, performed Bach chorales forty-five minutes before the performances on May 6 and 8.

*

A piano recital by Beveridge Webster tonight launched the fiftieth annual May Music Festival of Cornell College at Mt. Vernon, Iowa.

Dorothy Maynor, soprano, was recitalist for the second event, on the evening of May 7.

High point of the festival came on Saturday afternoon, May 8, with the Frederick Stock Memorial concert. The Chicago Symphony Orchestra and the Cornell Oratorio Society (the latter directed by Jacques Jola) were heard under the baton of Tauno Hannikainen, in an all-Bach program. A group of orchestral transcriptions of Bach's music by the late Dr. Stock paid tribute to the memory of that famous musician, the former conductor of the Chicago Symphony Orchestra, who had made annual appearances at the festival since 1903. The second half of the program was devoted to excerpts from the Mass in B minor, in which the following soloists were heard: Nancy Carr, soprano; Ruth Pinkerton, contralto; John Toms, tenor; and Donald Gramm, basso.

The closing concert on the same evening again presented the Chicago Symphony Orchestra under Hannikainen's direction. Ruth Ray, violinist, was the guest artist in a performance of Lalo's *Symphonie espagnole*. The remainder of the program was devoted to Rossini's Overture to *The Barber of Seville*, Symphony No. 1 in C minor by Brahms, Copland's *Appalachian Spring*, and Tchaikovsky's *Francesca da Rimini*.

May 7

The National Music League, a non-profit organization sponsoring the careers of young artists, announced tonight at the Town Hall Club in New York its first radio awards. They were made as a result of a poll among more than five hundred music critics of daily newspapers, and were instituted to commemorate the tenth anniversary of the League at Town Hall.

Serge Koussevitzky, director of the Boston Symphony Orchestra, was honored as the conductor who had contributed "the most outstanding service to young American musicians" during the preceding season.

Awards for exceptional services to young American musicians were also made to WNYC, the municipal radio station of New York City, and to the Metropolitan Auditions of the Air radio program.

Dr. Koussevitzky was presented with a facsimile of Wagner's autograph score of the Overture to *Die Meistersinger* by Robert E. Simon, president of the League. Silver plaques were given to George E. Sloan, chairman of the board of the Metropolitan Opera Association, representing the Opera Auditions of the Air, and to Seymour Siegel, director of WNYC, representing the station.

A brief address was given by Dr. Koussevitzky in which he spoke for the necessity of a government subsidy of musicians. "I cannot understand," he said, "why the government of a democratic country does not do this work."

May 8

Dean Dixon, Negro conductor, was announced today as recipient of the 1948 Alice M. Ditson Award of \$1,000 for an American conductor rendering distinguished services to American music. The presentation was made on Sunday afternoon, May 16, when Dixon conducted the CBS Symphony Orchestra at Columbia University, for the final concert of the American Music Festival.

The citation accompanying the award reads: "Both as artist and citizen, he has brought distinction to the American scene. He is the

MAY 1948]

[211

organizer and conductor of the American Youth Orchestra which, under his imaginative leadership, is devoted to the development of symphonic music as a social and educational force in the community."

May 9

A unique synthesis of theater, poetry, ballet, and music entitled *Ballet Ballads* was given the first of six subscription performances tonight at the Maxine Elliott Theater in New York, presented by the Experimental Theater of the American National Theater and Academy. The music was by Jerome Moross, the lyrics by John Latouche, and the choreography by Katherine Litz, Paul Godkin, and Hanya Holm. "Nothing I have seen all season in the vital field of the American musical show has had the imagination, the creative freshness and theatrical intelligence revealed in the program of *Ballet Ballads*," wrote Richard Watts, Jr. in the *New York Post*.

So widespread were the praises that the production was almost immediately taken over intact by T. E. Hambleton and Al Stern, theatrical producers, for a successful Broadway run at the Music Box.

In three parts, entitled "Susanna and the Elders," "Willy the Weeper," and "The Eccentricities of Davy Crockett," *Ballet Ballads* proved to be a rich slice of Americana, drawing its inspiration and materials from American folklore. It was produced and designed by Nat Karson and directed by Mary Hunter. Hugh Ross conducted the orchestra for the opening performances.

"As a partisan of the imaginative theater," wrote Brooks Atkinson in the *New York Times*, "I confess to having been thoroughly delighted by these singing and spinning whimsies which are original in theme as well as form. Like all genuine creations they give an impression of being improvised. 'Susanna and the Elders,' tells the Bible story in the form of a revival meeting. 'Willie the Weeper' describes the wild dreams of a marijuana smoker. In 'The Eccentricities of Davy Crockett,' a group of people — probably all Texans at heart — celebrate the memory of the braggart frontiersman in song and action."

Of the score by Jerome Moross, Virgil Thomson had this to say in the *Herald Tribune*: "The sustaining of musical interest in so limited a style over so extended a time places . . . the composer, as a master

workman. In 'Davy Crockett,' the sweetness of his melodic expression and the delicate fancy of his accompaniments make him clearly a composer of more than ordinary charm."

The cast included Katherine Litz, Paul Godkin, Sheila Vogelle, Frank Seabolt, Robert Trout, Robert Lenn, Sono Osato, Ted Lawrie, Barbara Ashley, Betty Abbott, Olga Lunick, and William A. Myers.

May 10

The fourth annual Festival of Contemporary American Music, sponsored by the Alice M. Ditson Fund of Columbia University, began this evening at the Brander Matthews Theater at Columbia University in New York with a performance of Otto Luening's opera *Evangeline* (see May 5).

The festival, which continued through May 16 included four events besides the opening-night opera: a concert of choral music on May 13 by the Princeton University Chapel Choir, directed by Carl Weinrich, who also officiated as organist; an evening of chamber music by the Juilliard String Quartet on May 14; a program of folk music with Alan Lomax as narrator on May 15; and the concluding concert, an afternoon of symphonic music by the CBS Symphony Orchestra conducted by Dean Dixon the winner of the 1948 Alice M. Ditson award (see May 9).

There were four world premieres: String Quartet No. 1 by Lukas Foss; Mass for Men's Voices and Organ, by Roy Harris; Concerto for Viola and Orchestra by Quincy Porter (Paul Doktor, soloist); and Symphony No. 3 by Wallingford Riegger, later selected by the New York Music Critics Circle as the best new orchestral work of the season by an American.

Other works heard at the festival, excluding the folk-song numbers, were the following: *Paignion*, for organ, by Richard Donovan; Prelude and Fugue, for organ, by Cecil Effinger; Sonata No. 1 in E-flat minor, for organ, by Paul Hindemith; Toccata, for organ, by Hubert Lamb; Sonata for Two Pianos by Robert Palmer (Beveridge Webster and Leonid Hambro, duo-pianists); *Chromatic Study on the Name of Bach*, for organ, by Walter Piston; Chorale, for organ, by Roger Sessions; Quartet No. 1 by Harold Shapero; and Symphony No. 2 by Robert Ward.

All four new works were well received. Virgil Thomson in the *Herald Tribune* described the Mass by Roy Harris as a "tuneful, graceful, and carefully written" work. Arthur V. Berger, in the same newspaper, considered Lukas Foss's Quartet the most mature of his works: "Foss has given us a quartet that moves with remarkable awareness through the inevitable paths of lofty European traditions and at the same time retains a contemporaneity and a personal sensitivity and gentleness." "Vitality," "subtlety," "power" and "imagination" were the adjectives used by many New York music critics to describe the new compositions of Riegger and Porter.

About the festival in general, it was generally conceded that this was the best of the four. In a summation, Alfred Frankenstein wrote: "The five programs included works of young men who are coming up and older men who are well established; they involved opera, church music, folk music, and works for orchestra and for chamber ensemble; they were not dominated by any of the idiomatic cliques that gang together in the modern music societies; and distinguished executive talents were honored equally with the talents of composers. The subject was covered from every angle of approach, and in most instances extremely well to boot."

May 11

Hilding Rosenberg, eminent composer from Sweden who arrived in this country for the first time on April 19, made his American debut as composer and conductor. He led the Chicago Symphony Orchestra and the Swedish Choral Club in the American premiere of his oratorio (one of his latest works), *The Revelation of St. John*, at Orchestra Hall in Chicago.

Moses Pergament, noted Swedish music critic, wrote of this work as follows: "The mightiest and most comprehensively authoritative composition Rosenberg has produced up to the present is undoubtedly this oratorio, in which the Apocalyptic visions are arrayed in musical apparel of convincing dramatic effectiveness. The work also contains a large number of chorales for a cappella choir, as exemplary in their linear purity as in their original but entirely ecclesiastical harmonic style, not to mention their great atmospheric value."

On April 21, Rosenberg was honored by Lennart Nylander, consul

general of Sweden, with a reception at the Swedish consulate in New York at which Joel Berglund, baritone, Andor Foldes, pianist, Ruggerio Ricci, violinist, and Maxim Schur collaborated in a performance of some of Mr. Rosenberg's compositions.

Hilding C. Rosenberg was born in Bosjökloster, Sweden, on June 21, 1892, and he studied at the Royal Conservatories of Stockholm and Dresden. His early works were influenced by Sibelius, but it was not long before he was drawn to more modern idioms and began to write chamber works in which the style of Arnold Schoenberg was perceptible. Eventually, he achieved a successful fusion between traditional forms and styles and the modern revolutionary tendencies. He has written symphonies, ballets (the most important being *Orpheus in the City*), choral and chamber music. His most ambitious work thus far is an opera-oratorio in four parts called *Joseph and His Brothers*, inspired by the novel of Thomas Mann.

May 12

In the State Supreme Court of New York, four Soviet composers today asked for restriction of the use of their music in the film, *The Iron Curtain*, produced by Twentieth Century-Fox. These composers — Shostakovich, Khachaturian, Prokofieff, and Miaskovsky — maintained that the use of their music without their consent for a film that was anti-Soviet put them in a treasonable position. The injunction was sought on four legal grounds: it violated their right of privacy under Section 50 of the civil rights law; that it constituted a libel on them; that it deliberately caused them injury without just cause; and that it abused their "moral rights" as composers.

In defense, a representative of the motion-picture company pointed out that the music used in the film was in public domain and that its use was wholly legal. Moreover, the company had offered to pay more than \$10,000 for the music, even though it was not protected by copyright. "There is nothing in the presentation of the film that would indicate directly or indirectly that the plaintiffs were in any way hostile toward the U. S. S. R."

The musical portions of the film take up approximately forty minutes and include excerpts from the first, fifth, and sixth symphonies of

Shostakovich, the fifth symphony of Prokofieff, Khachaturian's *Gayne* Suite, and the twenty-first symphony of Miaskovsky.

On June 7, Supreme Court Justice Edward R. Koch denied the motion for the temporary injunction on the grounds that the civil rights of the composers had not been violated and that the music in question was in public domain enjoying "no copyright protection whatever."

May 14

The forty-first annual festival of the Bach Choir of Bethlehem, Pa., Ifor Jones conducting, began this afternoon at the Packer Memorial Chapel of Lehigh University with a concert of Bach canatas.

Five cantatas were performed in two sessions today, one in the afternoon, the other in the evening. They were No. 1, *How Bright Shines Yon Morning Star*; No. 23, *Thou Very God and David's Son*; No. 30, *Sing for Joy, Ye Ransom Band*; No. 102, *Lord Are Thine Eyes Not Searching*; and No. 180, *Beautify Thyself, O My Spirit*. The motet, *I Wrestle and Pray*, was also heard.

On May 15, the Mass in B minor was performed in its entirety in two sessions. Earlier the same morning, Ralph Kirkpatrick gave a harpsichord recital at the National Episcopal Parish House.

As is traditional with the festival, Bach chorales were played by the Bethlehem Moravian Trombone Choir in the tower of the chapel before each of the four sessions.

The following soloists appeared with the Bach Choir and an improvised orchestra (the Philadelphia Orchestra, which has appeared with the festival in the past, was on tour): Lura Stover, soprano; Margaret Tann Williams, contralto; Harvey Smith-Spencer, tenor; and Mack Harrell, baritone. E. Power Biggs was at the organ.



A new organization called the Chicago Manuscript Society made its debut this evening at Kimball Hall in Chicago. Formed a few months ago under the direction of Robert Dvorak, the group has for

its aim the seeking out and performing of unpublished works by any young composers willing to submit acceptable compositions.

Of the new works heard this evening, one was singled out by Irving Sabolsky, critic of the Chicago Daily News, as particularly promising: String Quartet by Willis Charkovsky. "It revealed a composer who works with economy and forcefulness — exposing all the potentialities of his material without destroying its vitality, and working with assurance in the classic forms."

Other composers represented this evening were Bryan Dority, Philip Slates, Milton Brazda, C. J. Warner, Bernard Brindell, and William Schroeder.

May 16

Two young singers were announced today as the winners of the 1948 Metropolitan Opera Auditions of the Air, sponsored by the Farnsworth Television and Radio Corporation. They were Marilyn Cotlow, coloratura soprano, and Frank Guarerra, baritone. They were selected from among eight hundred contestants and will receive as their award a contract with the Metropolitan Opera Association, an honorarium of \$1,000, and a silver plaque. Two runners-up were presented with awards of \$500 and an option by the Metropolitan: Gertrude Ribla, dramatic soprano, and Anne Bollinger, lyric soprano.

Miss Cotlow, who sang the "Bell Song" from Delibes' *Lakmé* was acclaimed a year ago for her performance in New York City in *The Telephone*, the one-act opera by Gian-Carlo Menotti. Frank Guarerra, heard in the "Largo al factotum" from Rossini's *The Barber of Seville*, made his operatic debut last year with the New York City Opera Company. Guarerra, incidentally, had previously been engaged by Arturo Toscanini to appear with him in the Boito festival held in Milan early in the summer of 1948.

The Metropolitan Auditions of the the Air, broadcast weekly over the ABC network, were revived this year for the first time since 1945. During its previous ten years on the air, the program had sent to the Metropolitan some of the company's now outstanding stars, among them Risë Stevens, Regina Resnik, Eleanor Steber, Patrice Munsel, and Robert Merrill.

May 18

A symposium of New England music critics and musicians combined with a festival of American music was opened today at Hartford, Conn. under the sponsorship of the *Hartford Times*, the Composer-Authors Guild, and the National Federation of Music Clubs. The sessions, extending for two successive days, were held at the Julius Hartt Music School. Discussions centered around the problems of critics of the daily press in the smaller communities where, in the words of the prospectus, "today's composer is seldom heard, where subscribers are disappointed unless the visiting orchestra performs Tchaikovsky or Beethoven, where the local recitalist has 'connections' and is praised or best left alone . . . culture at the 'grass roots' . . . the region which the composer must eventually conquer if he is to enjoy complete acceptance . . ."

Carl E. Lindstrom, music critic of the *Hartford Times*, was chairman of the first panel, devoted to "The Critic and the Community," and contributed a talk on "Music Centralization Viewed from the Small City." Other speakers included Olin Downes, music critic of the *New York Times*; Moshe Paranov, director of the Julius Hartt School of Music; Jay Rosenfeld, music critic of the *Berkshire Evening Eagle*; Ann P. Norman, special writer for the *Hartford Times*; and John Ashmead, of the Phoenix Insurance Company.

The second day's forum concentrated on "The Critic and the Composer," with Isadore Freed serving as chairman. The functions of criticism in non-metropolitan areas in relation to contemporary music were explored in talks by Raymond Morin, music critic of the Worcester *Telegram and Gazette*; William Schuman, director of the Juilliard School of Music; Dwight Marvin, editor of the *Troy Record*; Otto Luening, associate professor of music at Barnard College; and Cyrus Durgin, music critic of the *Boston Globe*.

Outstanding musical feature was the premiere performance, on the evening of May 18, of Isadore Freed's opera, *The Princess and the Vagabond*, presented by the staff of the Hartt School under the musical direction of Moshe Paranov. With a book by Ruth Sawyer based on an Irish legend, the new opera is in four scenes and two acts. "The text," wrote Carter Harman in a special communication to the *New York Times*, "is spiced with good humor. . . . Mr. Freed wrapped all

this up in a handsome musical setting, an inventive but unpretentious idiom which blended modality with modern dissonance, tender sentiment with noisy climaxes. Many of the melodies could pass for folk tunes." The settings were designed by Elmer Nagy.

Gian-Carlo Menotti's one-act opera, *The Telephone*, preceded the performance of the Freed opera. A concert of American chamber music and a program by the Connecticut Chorale on the following afternoon and evening in Bushnell Memorial Hall completed the festival events.

May 21

With a performance of Igor Stravinsky's *L'Histoire du soldat* — played, danced, and read in English — the second year of the Ojai Festivals Project was launched this evening at the Nordhoff Auditorium in Ojai Valley, Calif. The performance was under the musical direction of Max Goberman, with Carl Forcht in charge of the stage decoration and Robert Skiles responsible for the decor and costumes.

The events this year were again designated as "Two Series of Preliminary Performances," in anticipation of the sponsoring association's goal to create by 1949 the first international festival of music, theater, and dance in the United States. Plans now envisage a succession of eight festivals annually, each of six days' duration, opening Tuesdays and closing Sundays.

The first series this year, from May 21 through May 23, included the Stravinsky work, a recital by Martial Singher, baritone, a concert of chamber music by the American Art Quartet, and a concert by the Ojai Festival Chamber Orchestra under the direction of Thor Johnson.

A second series, from May 28 through May 30, repeated the Stravinsky work, included a second recital by Martial Singher, presented the San Francisco String Quartet in a program of chamber music, and concluded with a Mozart afternoon by the Ojai Festival Chamber Orchestra, with Thor Johnson again conducting. Feature of the program was the Mozart Requiem. Soloists were Virginia Claypool, soprano; Lee Madsen, contralto; Lloyd Gypsin, tenor; and Ralph Isbell, basso. Allen Lannom was choral director.

A statewide committee to promulgate the festival's purposes was set up with Norman Chandler, publisher of the Los Angeles *Times*, as chairman and Mrs. Arnold Waybur of Sacramento as president.

Officers of the Ojai Festivals, Ltd. are Noel Sullivan of Carmel, president; Eugene F. Eckerle of Cincinnati, vice-president; John Bauer of Ojai Valley, secretary and managing director, and Frank L. Davis of Ventura, Calif., treasurer.

Long-range plans include three projected buildings, a chamber-music hall to seat 500, a playhouse for 1,200, and an amphitheater accomodating 2,200 persons. Land for the latter on Black Mountain was recently given the association by Richard Bard of Oxnard, Calif., and hopes are that the building will be completed by 1950 for the performance of a symphonic drama celebrating the California Centennial. Paul Green, American dramatist, has been commissioned by Ojai Festivals, Ltd. to write the production.

May 23

One of Pergolesi's most delightful — and least known — comic operas, *The Brother in Love* (composed in 1732), was given what is described as its first performance in modern times over radio station WNYC, New York, this afternoon. A new musical adaptation of the work had been prepared by Richard Falk, and the text was given in an English translation by Edward Eager. The orchestra and vocal ensemble of the New York College of Music was under the direction of Siegfried Landau.

II MUSICIANS IN THE NEWS

THE LISTING that follows is devoted to American musicians who made news during the period between June 1947 and May 1948, inclusive, which is not covered in the Chronicle of Events.

ANTHEIL, GEORGE

The composer - author - military expert whose autobiography was entitled *Bad Boy of Music*, was commissioned by Stanley Marcus, merchant and music patron of Dallas, Texas, to compose a suite called *Carnival of the Beautiful Dresses* as background music for a style show in the Neiman-Marcus Department Store on September 8.

BAMPTON, ROSE

The soprano of the Metropolitan Opera Association was honored as the Woman-of-the-Month by the American Woman's Association on January 12.

BARERA, ORLANDO

The concert violinist was appointed assistant conductor of the Houston (Texas) Symphony Orchestra by Efrem Kurtz, its new musical director. He will conduct the orchestra in twenty summer concerts between June 8 and August 15, 1948.

BARNES, EDWIN N. C.

The head of the music department of the Washington, D. C. city schools retired after twenty-five years in that position.

BERLIN, IRVING

To honor the famous song composer on his sixtieth birthday, a scholarship was established in his name by Richard Rodgers and Oscar Hammerstein II at the Juilliard School of Music.

BERNSTEIN, LEONARD

The young conductor, who announced during the season that he had accepted the post of music director of the Palestine Symphony Orchestra for the 1948-1949 season, achieved an overwhelming personal triumph in guest appearances with leading European orchestras, beginning with a concert in Munich on May 9. In Scheveningen he gave a striking proof of his versatility. Besides appearing in the roles of conductor and composer, he be-

came the last-minute substitute for Nathan Milstein, violinist (who was delayed in France by a nationwide rail strike) by performing Ravel's Piano Concerto and conducting the accompaniment from the piano.

BOULTON, LAURA

The music instructor at the University of California in Los Angeles returned from her ninth expedition to primitive lands of Africa where she recorded little-known native songs and dances, and collected a number of rare musical instruments. "There is no definite African scale," she explained in an interview. "Every melody and every instrument is a law unto itself. Thus there is infinite variety." She added that Africa natives went for boogie-woogie in a big way, but at the same time were "simply crazy about symphonies."

BRICO, ANTONIO

The woman conductor received the Pro Finlandia Medal for services to Finland. She recently conducted a Sibelius festival in Helsinki.

CHAPPLE, STANLEY

The former dean of the Berkshire Music Center and conductor of St. Louis Philharmonic

Orchestra transferred his activities to the West Coast where he was appointed head of the musical department of the University of Washington in Seattle. He succeeds the late Carl Paige Wood.

CHASE, GILBERT

The musicologist was appointed chairman of the UNESCO music committee.

CHASINS, ABRAM

The American composer-pianist, formerly music consultant to WQXR, New York, was promoted to the post of musical director of that radio station. His former position was filled by Leon Barzin.

CHOTZINOFF, SAMUEL

The Manager of the Music Division of NBC was promoted to the position of general musical director of the network on April 15. In his new post he will be in charge of all musical activities including television.

ECHANIZ, JOSÉ

The Cuban-American pianist was named conductor of the Grand Rapids, Mich. Symphony Orchestra, to succeed Rudolph Ganz, who retired at the conclusion of the 1947-1948 season.

ELLINGTON, DUKE

The Negro composer and popular band leader was honored at a testimonial luncheon sponsored by the National Committee for the American Celebration of the 100th Anniversary of Liberia on December 26. The luncheon was in recognition of Ellington's new composition, *Liberian Suite*, written on a commission from the National Committee in honor of Liberia's centenary.

ENESCO, GEORGES

The eminent Rumanian composer, violinist, and conductor canceled his scheduled appearance at a Carnegie Hall concert on April 17 because of the "political implications" involved in the announced presence of Alexander S. Panyushkin, Soviet ambassador to the United States. The concert was presented by the American Birobidjan Committee on the twentieth anniversary of the founding of the autonomous Jewish region of Birobidjan in the Soviet Union.

FAITH, PERCY

The conductor of the CBS "Pause that Refreshes" program was honored on March 21 by the Government of Mexico. José Lelo de Larrea, Consul General of Mexico in New York, present-

ed the conductor with a scroll in appreciation of his "authentic and inspired interpretations of Mexican music."

GAFNI, MIKLOS

The tenor, whose dramatic career began in a German concentration camp and culminated in successful concert appearances abroad and in this country, was the principal character of a movie-short built around his fabulous story, *A Voice Is Born*. Produced by Columbia Pictures, it received the Academy Award for short subjects.

GILES, HUGH

The organist of the Central Presbyterian Church in New York City was ordained a clergyman on November 13. Mr. Giles who will continue as organist, is said to be the first man in the history of the Presbytery who was ordained and continued to function as organist.

GOLDTHWAITE, SCOTT

The professor of music at the University of Chicago was elected president of the Music Library Association on January 31.

GOULD, MORTON

The radio and concert conductor-composer was awarded an

honorary Doctor of Music degree by Wesleyan University (Bloomington, Ill.).

GRETCHANINOFF, ALEXANDER

The venerable eighty-three-year-old Russian composer, now an American citizen, heard a performance of his Symphony No. 5 for the first time, even though it had been composed a decade ago. The performance was by the Pittsburgh Symphony Orchestra under Fritz Reiner in Pittsburgh on January 4.

HANSON, HOWARD

The director of the Eastman School of Music, and the well-known composer, was the recipient of the Civic Medal for 1948 awarded each year by the Rochester Museum of Arts and Sciences to a local citizen who has distinguished himself in the fields of art, science, industry, or literature.

HARRISON, FRANK L.

The former head of the music department of Colgate University became professor of music and head of a new music department at Washington University in St. Louis. The department was created by a \$160,000 bequest by Avis Blewett.

HEIFETZ, JASCHA

The celebrated concert violinist was elected a vice president of the American Guild of Musical Artists in succession to Martha Lipton. On the occasion of the thirtieth anniversary of his American debut, Heifetz announced that he would take a one-year sabbatical from concert work. "It will be like overhauling an engine," explained Heifetz, "some parts have to be changed, and some lubricated."

HEINSHEIMER, HANS W.

The editor of the New York branch of Boosey and Hawkes was appointed director of symphonic and dramatic repertory of G. Schirmer, Inc.

HINDEMITH, PAUL

The composer and professor of music at Yale University, whose works were forbidden to be played during the Hitler regime in Germany, has now had a street named in his honor (Hindemith Strasse) in his native town of Hanau, near Frankfurt, Germany. On the home front in his adopted country, Hindemith was also honored with the conferral of a Doctor of Music degree by Columbia University.

HUBER, FREDERICK R.

The manager of the summer school of the Peabody Conservatory of Music for twenty-five years, and director of public relations, retired from both positions on September 1. He will now devote his time to his work as secretary and managing director of the Lyric Company in Baltimore and will continue to represent the Metropolitan Opera Association during their spring season.

HUFSTADER, ROBERT

The young American conductor was appointed director of the Juilliard Summer School in succession to George A. Wedge, beginning with the summer of 1947.

ITURBI, JOSE

At his recital in Washington, D. C., on January 6, the noted pianist played the Chopin Waltz in A-flat major as an encore — at the special request of a member in his audience, President Truman. Iturbi returned to his native Spain for the first time since the war, and gave his first Spanish concert since 1933 — at Madrid on March 22. He was magnificently received.

JOHNSON, THOR

The conductor of the Cincinnati

Symphony Orchestra was installed as a National Patron of Delta Omicron Fraternity.

JONES, IFOR

The conductor of the Bach Choir of Bethlehem, Pa., was elected a fellow of the Royal Academy of Music in London for his distinguished services to music. Although born in South Wales, Jones is an American citizen and is believed to be the first non-Britisher so honored.

KOUSSEVITZKY, SERGE

The seventy-three year old music director of the Boston Symphony Orchestra was secretly married to his secretary, Olga Naumoff, at his home in Lenox, Mass., on August 14.

KULLMER, ANN

The young American conductor became the first woman ever to direct the distinguished Paris Conservatory Orchestra for its regular subscription season when she gives a series of three concerts in Paris in December. So successfully did the audiences and critics react to her performances that Miss Kullmer was immediately engaged to direct other important French orchestras, and to appear at the International Festival in Cannes.

KWALWASSER, HELEN

The nineteen-year old concert violinist was chosen by the Juilliard Inter-Collegiate Committee of the Student Council as one of the two delegates to the Prague World Youth Festival from July 10 through July 17. The other delegate was Harriet Wingreen, young pianist.

LEVIN, SYLVAN

The music director of WOR, New York, was named conductor of the UN Symphony Inc., a non-profit organization planning monthly concerts to promote international understanding through the music of different countries.

LIEBERSON, GODDARD

The vice president in charge of the Masterworks Division of Columbia Records, Inc., was elected a director of the company. Lieberson was revealed during the year to be the composer of a popular song called *No Time*, which he composed to lyrics by Judy Holliday, the star of the Broadway comedy success, *Born Yesterday*; the tune is an adaptation of a Chopin melody.

LINDBERG, CHRISTINA

The twenty-one-year-old contralto from Houston, Texas,

[**MUSICIANS**

made her operatic debut at the Stockholm Opera as Amneris in *Aida* on October 29 and scored a huge success. "Fifty years hence," wrote one Swedish critic, "youngsters in the audience will brag to their children and grandchildren that they heard Christina Lindberg at her debut."

LIST, EUGENE

The young American pianist was presented with the gold key and membership certificate of the Omicron Kappa Fraternity, and was initiated an honorary member, following his concert appearance in Lexington, Ky.

LUBOSHUTZ, PIERRE AND NEMENOFF, GENIA

Both members of the duo-pianist team were awarded honorary degrees of Doctor of Music by the Portland (Ore.) School of Music.

MAAZEL, LORIN

The seventeen-year-old violinist-composer-conductor was accorded a special "Man of the Year" award by the Pittsburgh Junior Chamber of Commerce for outstanding achievement in the field of music.

MARTINU, BOHUSLAV

The Czech composer now living in America was appointed visit-

ing professor in composition at Princeton University for the fall term in 1948.

MAYES, SAMUEL

The first 'cellist of the Philadelphia Orchestra resigned to assume a similar post with the Boston Symphony Orchestra for the 1948-1949 season. He replaces Jean Bedetti.

MENUHIN, YEHUDI

The celebrated violin virtuoso was awarded the Pro Arte Plaque by Zoltan Tildy, President of the Hungarian Republic, in Budapest, following an appearance as soloist with the Budapest Philharmonic Orchestra in an all-Bartok program.

MITROPOULOS, DIMITRI

An honorary degree of Doctor of Laws was conferred on the music director of the Minneapolis Symphony Orchestra by Anatolia College of Solonika, Greece on January 31.

MOORE, DOUGLAS

The chairman of the music department at Columbia University was accorded an honorary Doctor of Music degree by the University of Rochester in June 1947.

MOORE, GRACE

An exhibition of the personal effects of the late soprano of the Metropolitan Opera Association, together with costumes worn by her in her most famous roles, was opened at the Museum of New York City on September 11.

MUNSEL, PATRICE

An unheralded appearance by the coloratura soprano of the Metropolitan Opera Association took place in the small town of Harrisonville, Mo. on March 21, when she sang as a member of the children's choir of St. Peter's Episcopal Church. She appeared as a result of an invitation sent to her by Father Foland, who, reading that the soprano had once been a member of a church choir, asked her to participate in his Palm Sunday services.

NOVOTNA, JARMILA

The famous soprano of the Metropolitan Opera Association made her screen debut in a speaking role in *The Search*, a Lazar Wechsler production for Metro-Goldwyn-Mayer.

O'HARA, GEOFFREY

The song composer was awarded an honorary Doctor of Music degree by Huron College, South Dakota.

ORMANDY, STEPHANIE

The former wife of Eugene Ormandy, conductor of the Philadelphia Orchestra, for more than ten years harpist of the New York Philharmonic-Symphony Orchestra, was appointed to the harp department of the Philadelphia Musical Academy.

PIATIGORSKY, GREGOR

The celebrated Russian 'cellist was reunited with his former pupil and protege, Lew Aronson, after an absence of many years, in New York City. Aronson, who had studied with Piatigorsky in Berlin approximately twenty years ago, had been interned in five German concentration camps and had come to New York fresh from a displaced persons camp in the American-British Berlin zone.

PONS, LILY

The celebrated coloratura soprano of the Metropolitan Opera Association was one of the five Key Women of the Year to receive an award of the Professional Women's Division of the Federation of Jewish Philanthropies.

REESE, GUSTAVE

The publication director of Carl Fischer Inc. and the visiting pro-

fessor of music in the graduate school of New York University was awarded the degree of Doctor of Music by the Chicago Musical College.

RICHMAN, LUTHER A.

The supervisor of music of the State of Virginia was appointed director and dean of the faculty of Conservatory of Music of Cincinnati beginning April 1. He succeeded Howard Wentworth Hess.

ROBESON, PAUL

The famous Negro singer was selected as a member of the five-man committee to steer the campaign of Henry A. Wallace for President on the third party ticket.

ROSENTHAL, MANUEL

The French composer-conductor, former head of the Orchestre Symphonique de la Radiodiffusion Française, who made his first appearance in this country in 1946 as guest conductor with the New York Philharmonic-Symphony and the Philadelphia Orchestra, was appointed composer in residence for 1948 at the College of Puget Sound in Tacoma, Wash.

SCHROTH, GERHARD

The University of Chicago faculty member was appointed conductor of the St. Louis Philharmonic Orchestra and the Choir of St. Louis, to replace Stanley Chapple, who resigned to take an appointment at the University of Washington.

SCHWIEGER, HANS

The conductor of the Fort Wayne (Ind.) Philharmonic Orchestra was appointed conductor of the Kansas City Philharmonic beginning with the 1948-1949 season in succession to Efrem Kurtz.

SMALLENS, ALEXANDER

The well-known conductor of symphonies and opera was appointed musical director of the Radio City Music Hall in New York City, assuming his post on September 11.

SOLOMON, IZLER

The conductor of the Columbus Philharmonic Orchestra was the first conductor to direct the Palestine Symphony Orchestra since the declaration of the new State of Israel.

STEBER, ELEANOR

The soprano of the Metropoli-

tan Opera Association received the honorary degree of Doctor of Music from Southern College in Lakeland, Florida.

STERNBERG, JONATHAN

The twenty-five-year-old American conductor conducted the Vienna Philharmonic Orchestra at the Vienna Musikvereinsaal on December 14. A native of Brooklyn, N. Y. and a Pacific combat veteran, Sternberg is one of the few young Americans to be accorded that honor.

STOYE, PAUL

The head of the piano department at Drake University (Des Moines, Iowa) reached his seventieth birthday and announced his retirement at the conclusion of the spring term in June. He had been teaching at Drake since 1921.

STRAVINSKY, IGOR

The famous modernist made a bid for the juke-box trade by adapting the Berceuse from his *Fire Bird Suite* as a popular song which he entitled *Summer Moon*. Before it was turned over to the bobby-soxers, it was given an official concert-stage premiere by Jennie Tourel, mezzo-soprano of the Metropolitan Opera, who in-

cluded it on her recital program in Lansing, Mich. November 3.

STILL, WILLIAM GRANT

The American-Negro composer was conferred the degree of Doctor of Music by Oberlin College on June 24.

SWARTHOUT, D. M.

The silver anniversary of Dr. Swarthout as dean of the University of Kansas School of Fine Arts was celebrated with a festival of music from May 2 through May 8.

THOMPSON, RANDALL

The American composer and former professor of music at Princeton University was appointed professor of music at Harvard University.

TOSCANINI, ARTURO

The eminent maestro of the baton was one of the five Italians named as Senator in Italy by President Enrico de Nicola — an honorary position. Mr. Toscanini revisited his native land in May to conduct a program in memory of Arrigo Boïto.

TRAUBEL, HELEN

The American Wagnerian singer was awarded an honorary Doctor

of Music degree by the University of Southern California in June 1947.

TRUMAN, MARGARET

The daughter of the President of the United States, who had already launched her concert career, was heard by her father in a public concert for the first time on December 22 in Washington, D. C.

WALLERSTEIN, EDWARD

The president of Columbia Records, Inc., has been promoted to the post of chairman of the board, and was succeeded by Frank K. White, former vice-president and treasurer of the Columbia Broadcasting System.

WALTER, BRUNO

The distinguished conductor returned to the scene of some of his greatest artistic triumphs when he went to Vienna to direct the Vienna Philharmonic Orchestra in a performance of Mahler's Symphony No. 2 on May 16. This was Walter's first visit to Vienna since the days of the Anschluss.

WHITEMAN, PAUL

The popular orchestra leader was elected vice-president of the American Broadcasting Co.

Whiteman is the company's director of music and conducts a record program on the network.

WINDSOR, LILLY

The twenty-four year old soprano from Hawthorne, N. Y.,

made a successful debut with the Rome Opera Company in the role of Marguerite in Faust on February 26. She was the first American girl in twenty-five years to have been engaged by this Opera House.

III COMPOSERS IN AMERICA

THE LISTING which follows is based on detailed questionnaires submitted to composers who were active in our musical life during the season, whether they were American citizens or not. First performances, new publications, awards and honors fall within the calendar scope of this Yearbook, i. e. —June 1947 to May 1948, inclusive. Only those composers whose works had first performances, publication, or awards during that period are included below:

ALIFERIS, JAMES

b. 1913, Oshkosh, Wis. Ed.: Western Reserve U. (A.B., M.A.); The Cleveland Inst.; State U. of Iowa (Ph. D.). Associate prof. of music at U. of Minnesota, Minneapolis, Minn. Address: Music Department, U. of Minnesota, Minneapolis, Minn.

First performance: Symphony No. 1 (Minneapolis Symphony, Mitropoulos cond., March 19, Minneapolis).

ALLEN, CREIGHTON

b. 1900, Macon, Miss. Ed.: Inst. of Musical Art, N. Y.; Chautauqua Inst., N. Y. Also studied privately with Arthur Friedheim, Edwin Hughes, and Sigismund Stojowski. Concert pianist and teacher. Address: 549 Second Avenue, New York 16, N.Y.

First performance: Four Ameri-

can Dances, for piano (Creighton Allen, Jan. 27, N.Y.).

Works published: Four American Dances (M. L. Reid, N.Y.); From the Hills of Dreams, for voice and piano (M. L. Reid, N.Y.); So When in Tears, for voice and piano (M. L. Reid, N.Y.).

Awards and other honors: Women's Federated Music Clubs of Mississippi Award (medal, for Remembrance, for piano); Women's Federated Music Clubs of Mississippi Award (medal, for song, Goodnight); Macon City (Miss.) Schools Certificate (for general contribution to music).

ANTHEIL, GEORGE

b. 1900, Trenton, N.J. Ed.: Sternberg Conservatory. Also studied privately with Ernest Bloch. Author of *Bad Boy of Music* (1945).

Address: 2711 Laurel Canyon,
Hollywood 46, Calif.

First performance: Toccata, for
piano (Frederick Marvin, March
15, Los Angeles).

AVSHALOMOFF, JACOB

b. 1919, Tsingtao, China. Ed.: Reed College; Eastman School of Music (B.M.) (M.A.). Also studied privately with Avram Avshalomoff and Jacques Gershkovitch. Instructor and director of chorus, Columbia U. Address: 2028 Webster Avenue, Bronx 57, N.Y.

First performance: Prophecy, for tenor, chorus and organ (David Putterman and Park Ave. Synagogue Choir, Helfman cond., May 7, N.Y.).

Works published: Sonatine, for viola and piano (Music Press, N.Y.).

Awards and other honors: National Jewish Music Council Award (\$500 for Evocations, for clarinet and chamber orchestra).

BABIN, VICTOR

b. 1908, Moscow, Russia Ed.: State Conservatory, Riga; Hochschule für Musik, Berlin. Member of two-piano team, Vronsky and Babin. Address: Rancho Piano, Sante Fe, N.M.

First performance: First String Quartet (Fine Arts Quartet, Feb. 18, Chicago).

Works published: Hilldale Waltzes, for B-flat clarinet and piano (Boosey and Hawkes, London).

BACON, ERNST

b. 1898, Chicago, Ill. Ed.: Northwestern U.; U. of Chicago (A.B.); U. of California (M.A.) Also studied privately with Alexander Raab, Glenn Dillard Gunn, Karl Weigl, Ernest Bloch, and Eugene Goossens. Director, School of Music, Syracuse U. Address: School of Music, Syracuse U.,

Syracuse, N.Y.

First performances: Caliban, for basso and piano (J. Herbert Swanson, April 20, N.Y.); Devilish Mary, for soprano and piano (Cathalene Parker, March 28, N.Y.); A Red, Red Rose, for soprano and piano (Cathalene Parker, March 28, N.Y.).

Awards and other honors: Grinnell College Commission (for Cantata for Chapel Rededication in Oct. 1948).

BARLOW, WAYNE

b. 1912, Elyria, Ohio. Ed.: Eastman School of Music (A.B., M.A.,

Ph.D.). Instructor, Eastman School of Music. Address: Eastman School of Music, Rochester, N.Y.

First performance: Rondo Overture for orchestra (Columbus Philharmonic, Solomon cond., Jan. 31, Columbus, Ohio), Sonata, for piano (José Echaniz, May 5, Rochester, N.Y.).

Works published: Lyrical Piece, for clarinet and piano (Carl Fischer, N.Y.).

BARTH, HANS

b. 1897, Leipzig, Germany. Ed.: Leipzig Conservatory. Also studied privately with Eugene Heffley. Director, piano dept., Jacksonville College of Music. Address: Route 6, Mandarin, Fla.

First performance: Sonata, for piano. Op. 27 (Hans Barth, May 7, Jacksonville).

BAUER, MARION

b. 1887, Walla Walla, Wash. Ed.: St. Helen's Hall, Portland, Ore.; Whitman College. Also studied privately with Emilie Frances Bauer, Eugene Heffley, H. H. Huss, Walter H. Rothwell, Raoul Pugno, André Gédalge, Paul Ertel, Campbell-Tipton, and others. Author of *Twentieth*

Century Music (1933; rev. 1947). Associate prof. of music, New York U. Address: 115 W. 73 St., New York, N.Y.

First performances: Aquarelles, for piano (Joyce Stratton, April 2, N.Y.); At the New Year, for mixed voices, (NAACC Chorus, Dolf Swing cond., Dec. 20, N.Y.); A Fancy, for piano (Dorothy Eustis, Dec. 5, N.Y.); The Harp, for contralto and piano (Anne Katz, May 9, N.Y.); Prelude and Fugue, for flute and piano (Edith Sagul, Feb. 17, WNYC, N.Y.); Prelude and Fugue, for flute and string orchestra (Laura Spievogel and Washington Square Orchestra, Heeremans cond., April 28, N.Y.); Sun Splendor, for orchestra (New York Philharmonic-Symphony, Stokowski cond., Oct. 25, N.Y.); The Swan, for contralto and piano (Anne Katz, May 9, N.Y.); Two Patterns, for piano (Mathilde McKinney, Dec. 8, N.Y.).

Works published: Six Little Fugues of Handel, transcribed for woodwind quintet (Broadcast Music Inc., N.Y.).

BARBER, SAMUEL

b. 1910, West Chester, Pa. Ed.: Curtis Inst. of Music; American Academy in Rome. Address: Capricorn, Mt. Kisco, N.Y.

First performances: Knoxville: Summer of 1915, for soprano and orchestra (Eleanor Steber and Boston Symphony, Koussevitzky cond., April 9, Boston); Medea, ballet suite for orchestra (Philadelphia Orchestra, Ormandy cond., Dec. 5, Philadelphia).

Awards and other honors: Juilliard Music Foundation commission (for chamber music work).

BECKER, JOHN J.

b. 1886, Henderson, Ky. Ed.: Kruger Conservatory; Wisconsin Conservatory. Director of creative music and composer-in-residence, Barat College, Lake Forest, Ill. Address: 1220 Elmwood Ave., Wilmette, Ill.

First performances: Soundpiece No. 1, for piano and strings (John White and Southwest Music Festival ensemble, Roy Harris, cond., Aug. 8, Colorado Springs, Col.); Soundpiece No. 4, for string quartet (Fine Arts Quartet, Oct. 19, Lake Forest, Ill.).

Awards and other honors: Barat College Publication Awards (\$200, for *Moments from the Passion*).

BENNETT, ROBERT RUSSELL

b. 1894, Kansas City, Mo. Studied privately with Carl Busch and

Nadia Boulanger. Address: 530 Park Ave., New York, N.Y.

First performances: Allemande, for violin (Louis Kaufman, March 25, N.Y.); Six Souvenirs, for two flutes and piano (John and Mildred Hunt Wummer and Robert Russell Bennett, Feb. 29, N.Y.); Sonatine, for voice and harp (Jean Love and Laura Newell, Oct. 1, N.Y.); A Song Sonata, for violin and piano (Benno and Sylvia Rabinof, Nov. 29, N.Y.).

Works published: *Crazy Cantata* (Chappell & Co., N.Y.).

BEREZOWSKY, NICOLAI

b. 1900, St. Petersburg, Russia. Ed.: Imperial Capella, St. Petersburg. Address: 165 E. 64 St., New York, N.Y.)

First performance: Passacaglia, for theremin and orchestra (Lucie Bigelow Rosen, Feb. 29, N.Y.).

Awards and other honors: John Simon Guggenheim Memorial Foundation Fellowship (\$2,500. for musical composition).

BERGER, ARTHUR V.

b. 1912, N.Y. Ed.: College of the City of New York; New York U. (A.B.); Longy School of Music;

Harvard U. (M.A.). Also studied privately with Nadia Boulanger. Music critic, New York *Herald Tribune*. Address: 29 E. 28 St., New York, N.Y.

First performances: Partita, for piano (Leo Smit, Feb. 21, WNYC, N.Y.); Suite for piano (Robert Cornman, Feb. 15, WNYC, N.Y.); Three Bagatelles, for piano (Andor Foldes, March 21, N.Y.); Three Pieces, for strings (Ballet Society Orchestra, Barzin cond., March 22, N.Y.).

BERGSMA, WILLIAM

b. 1921, Oakland, Calif. Ed.: U. of Southern California; Stanford U.; Eastman School of Music. Member of faculty, Juilliard School of Music, N.Y. Address: 120 Claremont Ave., New York City, N.Y.

First performance: The Fortunate Islands, for orchestra (WOR Orchestra, Levin cond., Jan. 11, WOR, N.Y.).

Works Published: On the Beach at Night, for voice and piano (Carl Fischer, N.Y.); Six Songs, for voice and piano (Carl Fischer, N.Y.).

Awards and other honors: League of Composers Commission (for The Fortunate Islands).

BERKOWITZ, SOL

b. 1922, Warren, Ohio. Ed.: Queens College, (A.B.); Columbia U. (M.A.). Also studied with Abby Whiteside, Karol Rathaus, and Otto Luening. Member of music faculty, Queens College, N.Y. Address: 189-02 64 Ave., Flushing, N.Y.

First performances: Scherzo, for piano (Ray Lev, Nov. 7, N.Y.); Sonata, for piano (Sol Berkowitz, Dec. 7, Brooklyn, N.Y.); Song Cycle, for tenor (Charles Haywood, Feb. 13, WNYC, N.Y.)

BERNSTEIN, LEONARD

b. 1918, Lawrence, Mass. Ed.: Harvard U.; Curtis Inst. of Music. Also studied with Serge Koussevitzky at Berkshire Music Center. Music director, New York City Symphony Orch., N.Y. Address: c/o Columbia Artists Management, Inc., 113 W. 57 St., New York 19, N.Y.

Awards and other honors: Juilliard Foundation Commission (for five pieces for brass instruments).

BINDER, ABRAHAM W.

b. 1895, Ed.: Columbia U. (B.M.). Music director, YMHA, N.Y., and conductor, "Y" Choral So-

society. Also prof. of music, Jewish Inst. of Religion, N.Y. Editor, *New Palestinian Songs* (1925, 1932), *Palestine in Song* (1937), *Pioneer Songs of Palestine* (1942). Address: 865 West End Ave., New York, N.Y.

First performances: *Six American Folk Songs*, for voice and piano (Emile Renan, Feb. 14, WNYC, N.Y.); *Variations on a Cowboy Theme*, for piano (Haddassah Binder, Feb. 14, WNYC, N.Y.).

Works published: *Ani Maamin*, for mixed chorus and piano (Mills Music Co., N.Y.); *Shir Haemek*, for mixed chorus and piano (Mills Music Co., N.Y.); *Shir Hapartizanim*, for mixed chorus and piano (Mills Music Co., N.Y.).

BLITZSTEIN, MARC

b. 1905, Philadelphia, Pa. Ed.: Curtis Inst. of Music. Also studied privately with Nadia Boulanger and Arnold Schoenberg. Address: c/o William Morris, 1270 Sixth Ave., New York, N.Y.

First performances: *Dance from ballet, Show*, arr. for piano (Ray Lev, Nov. 7, N.Y.).

BOTTJE, WILL GAY

b. 1925, Grand Rapids, Mich.

Ed.: Juilliard School of Music (B.S., M.S.). Address: 524 Gladstone Ave., Grand Rapids 6, Mich.

First performances: *Fire*, symphonic poem (U. of Washington Orchestra, Thor Johnson, cond., July 16, Seattle); *She Stoops To Conquer*, overture (Winston-Salem Civic Orchestra, March 14, Winston-Salem, N.C.); *Sinfonietta*, for string orchestra (Saratoga Festival Orchestra, Adler cond., Sept. 13, Saratoga, N.Y.).

Works published: *Sinfonietta*, for string orchestra (Elkan-Vogel, Philadelphia).

Awards and other honors: Elizabeth Sprague Coolidge Award (\$100, for Chamber Music, for voice and strings).

BOWLES, PAUL

b. 1911, New York. Studied privately with Aaron Copland, Nadia Boulanger, Roger Sessions, and Israel Citkowitz. Address: 28 W. 10 St., New York, N.Y.

First performances: *Six Dances*, for piano (Josefina Megret, Nov. 27, N.Y.); *Three*, for voice and piano (William Horne, Sept. 30, N.Y.).

BRANSCOMBE, GENA

b. 1881, Picton, Ontario, Canada. Ed.: Chicago Musical College. Also studied privately with Rudolph Ganz and E. Humperdinck. Musical director of Branscombe Choral. Address: 611 W. 114 St., New York 25, N.Y.

First performances: *Afar on the Purple Moor*, for male chorus (Mendelssohn Club, Werrenrath cond., May 19, Albany, N.Y.); *Coventry's Choir*, for voice and piano (Floyd Worthington, Feb. 21, WNYC, N.Y.); *The Lord Is Our Fortress*, for women's chorus (Branscombe Choral, Branscombe cond., May 6, N.Y.).

Works published: *Afar on the Purple Moor* (G. Schirmer, N.Y.); *The Lord Is Our Fortress* (J. Fischer & Bro., N.Y.).

BRANT, HENRY

b. 1913, Montreal, Canada. Ed.: Juilliard School of Music. Also studied with George Antheil. Address: 44 W. 95 St., New York 25, N.Y.

First performances: *Credo for Peace*, for mixed chorus (Park Ave. Synagogue Choir, Helfman cond., May 7, N.Y.); *A Requiem is Autumn*, for orchestra (Orchestra conducted by Brant, May 17, N.Y.); *Symphony No. 1* (Cin-

cinnati Symphony, Johnson cond., Jan. 29, Cincinnati).

BRITAIN, RADIE

b. Amarillo, Texas. Ed.: American Conservatory (B.M.); U. of Chicago. Address: 1945 N. Curson, Los Angeles, Calif.

First performances: *From Far Away*, for soprano and piano (Florence Dupree, May 20, Los Angeles); *Nocturne*, for orchestra (Atlanta Symphony, Sopkin cond., March 28, Atlanta, Ga.); *Rhapsodic Phantasie*, for piano and orchestra (Lyle Kennedy and Leginska Symphony, Jan. 18, Los Angeles); *San Luis Rey*, for orchestra (Glendale Symphony, Guidi cond., April 7, Glendale, Calif.); *Serenata Sorrentina*, for orchestra (Amarillo Symphony, Barron, cond., April 8, Amarillo, Texas).

Works published: *Dance of the Clown* (Arthur P. Schmidt, Boston); *Little Spaniard* (Arthur P. Schmidt, Boston).

BROWN, MERTON

b. 1913, Berlin, Vt. Ed.: Public schools. Studied music privately with Wallingford Riegger, Carl Ruggles, and Lou Harrison. Address: 20 Cornelia St., New York, N.Y.

First performances: Chorale for Strings (Galimir Quartet, March 13, N.Y.); Sonata, for piano (William Masselos, March 13, N.Y.); Trio for Strings (Broadus Erle, Abram Loft, and Claus Adam, Feb. 7, N.Y.).

CAGE, JOHN

b. 1912, Los Angeles, Calif. Studied privately with Arnold Schoenberg, Adolph Weiss, and Henry Cowell. Address: 326 Monroe St., New York, N.Y.

First performances: Dream, dance music (Merce Cunningham and John Cage, May 1, San Francisco); Nocturne, for violin and piano (Anahid Ajemian, Oct. 23, N.Y.); Sonata and Interludes, for piano (John Cage, April, Los Angeles).

CADZOW, DOROTHY FORREST

b. Edmonton, Alberta, Canada. Ed.: U. of Washington (A.B.); Juilliard Graduate School. Address: 51 W. 74 St., New York 23, N.Y.

First performance: Northwestern Sketches (U. of Washington Symphony, Aug. 20, Seattle).

CAILLIET, LUCIEN

b. 1897, France. Ed.: French National Conservatory; College of

Chalons sur Marne. Address: 15549 Pacific Palisades, Calif.

First performance: Love Song, ballet based on Schubert's music (Ballet Russe, April 5, Rochester, N.Y.).

Works published: American Holiday Overture (Elkan-Vogel, Philadelphia); Festivity Overture (Mills Music Co., N.Y.).

CARTER, ELLIOTT

b. 1908, New York. Ed.: Harvard U. (A.B.). Also studied privately with Nadia Boulanger. Address: 31 W. 12 St., New York 11, N.Y.

Works published: Holiday Overture (Arrow Music Press, N.Y.).

Awards and other honors: Harvard Glee Club Commission (for Emblems, for men's chorus and piano).

CASTELNUOVO-TEDESCO, MARIO

b. 1895, Florence, Italy. Ed.: Royal Institute Cherubini, with Edgar del Valle and Ildebrando Pizzetti. Address: 269 So. Clark Dr., Beverly Hills, Calif.

First performance: Suite in Italian Style, for piano (Jakob Gimbel, March 9, N.Y.).

Works published: Candide, for piano (Delkas, Los Angeles); In

Praise of Our Lady (Galaxy Music Co., N.Y.); Jock of Hazel-dean (Galaxy Music Co., N.Y.).

Awards and other honors: Katharine Dunham Commission (for ballet, Octoroon Ball).

CESANA, OTTO

b. 1899, Brescia, Italy. Ed.: Public Schools. Studied music with Pietro Vellone, Guyla Ormay, Wallace Sabin, Domenico Brescia, Mortimer Wilson, and Julius Gold. Address: 29 W. 57 St., New York, N.Y.

First performance: American Suite (Boston Symphony, Fiedler cond., March 7, Boston).

CHANLER, THEODORE WARD

b. 1902, Newport, R. I. Ed.: Inst. of Musical Art., N.Y.; Oxford U. Also studied privately with Ernest Bloch and Nadia Boulanger. Address: 127 E. 55 St., New York, N.Y.

First performance: Prelude and Fugue, for harpsichord (Carol Greenfield, Feb. 19, WNYC, N.Y.).

Awards and other honors: Juilliard Music Foundation commission (for short choral works).

CHASINS, ABRAM

b. 1903, New York. Ed.: Ethical

Culture School; Juilliard School of Music; Curtis Inst. of Music. Also studied privately with Josef Hofmann. Musical director, WQXR, New York. Address: WQXR, 730 Fifth Ave., New York 19, N.Y.

First performance: Fledermaus-Fantasy, for two pianos (Abram Chasins and Constance Keene, April 24, WQXR, N.Y.).

Works published: Fledermaus-Fantasy (Ditson-Presser, Philadelphia).

CLOKEY, JOSEPH W.

b. 1890, New Albany, Ind. Ed.: Miami U. (A.B., Litt.D.); Cincinnati Conservatory. Address: Box 68, Oxford, Ohio.

First performance: Partita in G minor, for organ and strings (Edouard Nies-Berger and chamber orchestra, Berger cond., Oct. 5, N.Y.).

COHN, ARTHUR

b. 1910, Philadelphia, Pa. Ed.: Combs Conservatory; Juilliard School of Music. Head, Music Dept., Free Library, Philadelphia. Address: 403 S. Croskey St., Philadelphia 46, Pa.

First performance: Dirge, from Histrionics, for large string or-

chestra (WOR String Orchestra, Levin cond., March 7, WOR, N.Y.).

Works published: Cortege, from *The Red Poppy*, by Glière, concert arrangement (Elkan-Vogel, Philadelphia).

CONE, EDWARD T.

b. 1917, Greensboro, N.C. Ed.: Princeton U. (A.B., M.A.); Columbia U. Also studied privately with Roger Sessions, Karl Ulrich Schnabel. Member of faculty, Princeton U. Address: 16 Linden Lane, Princeton, N.J.

First performance: Piano Sonata (E. T. Cone, April 30, Greensboro, N.C.).

Awards and other honors: National Federation of Music Clubs Prize, Professional Solo Division (\$25 for Piano Sonata); National Federation of Music Clubs Prize, Professional Choral Division (\$25 for anthem, Let Us Now Praise Famous Men).

COWELL, HENRY

b. 1897, Menlo Park, Calif. Ed.: New York Inst. of Applied Music; U. of California. Also studied privately with Erich von Hornbostel, R. Huntington Woodman, and Richard Buhlig. Author of *New Music Resources*

(1930) and *American Composers on American Music* (1933). Address: Shady, N.Y.

First performances: Big Sing, for orchestra (Indianapolis Symphony, Sevitzky cond., Feb. 28, Indianapolis); Hymn and Fuguing Tune No. 2, revised version (National Symphony, Kindler cond., Dec. 17, Washington, D.C.); Short Symphony (Boston Symphony, Burgin cond., Oct. 25, Boston); Sonata for Violin and Piano (Sol Babitz and Henry Cowell, Nov. 8, Los Angeles).

Works published: *The Donkey*, for voice and piano (Music Press, N.Y.); *The Lily's Lament*, for chorus (E. B. Marks, N.Y.); *Short Symphony* (Associated Music Publishers, N.Y.); *St. Agnes Morning*, for voice and piano (Music Press, N.Y.); *Tom Binkley's Tune*, for voice and piano (Mercury Music Co., N.Y.).

Awards and other honors: American Academy of Arts and Sciences Grant (\$1,000 in composition); Alice M. Ditson Fund Commission (\$1,000 for an opera).

CRESTON, PAUL

b. 1906, New York. Studied privately with Giuseppe Randegger, Gaston Déthier, and Pietro Yon. Organist, St. Malachy's

Church, New York. Address: 1 Primrose Avenue, Tuckahoe, N.Y.).

First performance: Fantasy, for trombone and orchestra (Robert Marsteller and Los Angeles Philharmonic Orchestra, Wallenstein con., Feb. 12, Los Angeles).

DAHL, INGOLF

b. 1912, Hamburg, Germany. Studied music privately in Sweden and Switzerland. Director of orchestra and lecturer, U. of Southern California. Address: 1955½ Corning St., Los Angeles, Calif.

First performances: Concertino, for clarinet, violin, and 'cello (Benny Goodman, Eudice Shapiro, Victor Gottlieb, April 24, Los Angeles); Divertimento for Viola and Piano (Milton Thomas and Ingolf Dahl, March 9, Los Angeles); Hymn and Toccata, for piano (Ingolf Dahl, Dec. 8, Los Angeles).

DANIELS, MABEL

b. 1879, Swampscott, Mass. Ed.: Radcliffe College (A.B.). Also studied privately with Chadwick in Boston and Thuille in Munich, Germany. Address: 164 Riverway, Boston, Mass.

First performances: *Digressions*,

for string orchestra (National Gallery of Art, Sinfonietta, Bales cond., May 9, Washington, D.C.).

DELLO JOIO, NORMAN

b. 1913, New York Ed.: Inst. of Musical Art; Juilliard Graduate School. Also studied privately with Pietro Yon, and with Paul Hindemith at the Berkshire Music Center. Member of faculty, Sarah Lawrence College, Bronxville, N.Y. Address: 84 Riverside Drive, New York, N.Y.

First performances: Concerto for Harp and Chamber Orchestra (Carlos Salzedo and Little Orchestra Society, Scherman cond., Nov. 8, N.Y.); Duo Concertante, for two pianos (Appleton and Field, Nov. 22, N.Y.); Piano Sonata No. 3, (Jorge Bolet, Nov. 16, N.Y.); Symphonic Dances, for orchestra (Pittsburgh Symphony, Reiner cond., Feb. 1, Pittsburgh).

Works published: Duo Concertato, for 'cello and piano (G. Schirmer, N.Y.); Jubilant Song, for chorus (G. Schirmer, N.Y.); Piano Sonata No. 1 (Hargail, N.Y.); Piano Sonata No. 2 (G. Schirmer, N.Y.); Piano Sonata No. 3 (Carl Fischer, N.Y.); Three Songs, for voice and piano (Carl Fischer, N.Y.); Trio, for flute, 'cello and piano (Carl Fischer, N.Y.).

Awards and other honors: Martha Graham Commission (for a ballet score); Jascha Heifetz Commission (for a violin work); Angel Reyes Commission (for a violin work).

DIAMOND, DAVID

b. 1915, Rochester, N.Y. Ed.: Cleveland Inst. of Music, East-Cleveland Inst. of Music; Eastman School of Music; New Music School; Dalcroze Inst. Also studied privately with Nadia Boulanger, Bernard Rogers, and Roger Sessions. Address: 544 Hudson St., New York, N.Y.

First performances: Brigid Song, for tenor and piano (William Horne, Sept. 30, N.Y.); Canticle and Perpetual Motion, for violin and piano (Tossy Spivakovsky, Oct. 21, N.Y.); Concerto No. 1 for Violin and Orchestra (Dorothea Powers and Vancouver Symphony, Singer cond., Feb. 29, Vancouver, B.C.); Longing for Jerusalem, for chorus and organ (Park Avenue Synagogue Choir, Helfman cond., May 7, N.Y.); Music for Shakespeare's Romeo and Juliet (Little Orchestra Society, Scherman cond., Oct. 20, N.Y.); Symphony No. 4 (Boston Symphony, Bernstein cond., Jan. 28, Boston).

DI BONAVENTURA, SAM ALBERT

b. 1920, Follansbee, W. Va. Ed.: Music School Settlement, N.Y. Address: 349 E. 17 St., New York 3, N.Y.

First performances: Oh, There Shall Come a Day, for chorus (Our Lady of the Lake College Chorus, March 4, San Antonio); Suite Antique, for orchestra (Austin Symphony Orchestra, Buystendorp cond., March 31, Austin, Texas); Terrytown Tinker, for chorus (Our Lady of the Lake College Chorus, March 4, San Antonio).

DONOVAN, RICHARD

b. 1891, New Haven, Conn. Ed.: School of Music, Yale U.; Inst. of Musical Art. Also studied privately with Charles Widor. Member of faculty, School of Music, Yale U. Address: School of Music, Yale U., New Haven, Conn.

First performances: How Should I Love, for women's voices, (St. Cecilia Club Glee Club, Jan., N.Y.); Hymn to the Night, for women's voices (Smith College Glee Club, Feb., Northhampton, Mass.); Paignon, for organ (Carl Weinrich, May 13, N.Y.); Two Chorale Preludes, for organ (Luther Noss, Jan. 27, N.Y.).

Works published: How Should I Love (Music Press, N.Y.); Hymn to the Night (J. Fischer & Bro., N.Y.); Paignon (H. W. Gray, N.Y.); Two Chorale Preludes (Music Press, N.Y.).

DUBENSKY, ARCADY

b. 1890, Viatka, Russia. Ed.: Moscow Conservatory. Violinist, New York Philharmonic-Symphony Orchestra. Address: 155 Hudson Ave., Tenafly, N.J.

First performance: Serenade, for orchestra (Saratoga Festival Orchestra, Adler cond., Sept. 6, Saratoga, N.Y.)..

DUBENSKY, LEO

b. 1912, Moscow, Russia. Ed.: Juilliard School of Music. Address: 155 Hudson Ave., Tenafly, N.J.

First performance: Andante, for violin and orchestra (John Corigliano and Saratoga Festival Orchestra, Adler cond., Sept. 11, Saratoga, N.Y.).

Works published: Concerto for Violin and Orchestra (G. Ricordi, Milan).

DUKE, JOHN

b. 1899, Cumberland, Md. Ed.: Peabody Conservatory of Music.

Also studied privately with Franklin Cannon, Artur Schnabel, and Nadia Boulanger. Prof. of music, Smith College. Address: 58 Paradise Road, Northhampton, Mass.

First performances: The Bird, for voice and piano (Bidu Sayao, Sept. 8, NBC network); Three Poems, for voice and piano (Jean Watson, Dec. 12, N.Y.).

Works published: Rapunzel, for voice and piano (Music Press, N.Y.); Wild Swan, for voice and piano (Music Press, N.Y.).

DUKELSKY, VLADIMIR (VERNON DUKE)

b. 1903, Pskov, Russia. Ed.: Kiev Conservatory. Address: 139 E. 35 St., New York, N.Y.

First performances: Paris Aller et Retour, cantata (Irene Joachim, Raymond Amade, and Jean Clerge, Feb. 20, Paris, France); Third Symphony (Radio National Belge Orchestra, Sternefeld cond., Oct. 10, Brussels, Belgium).

Works published: La Bohème et Mon Coeur, song cycle (Editions Amphion, Paris).

Awards and other honors: Radio-Diffusion Française Commission (for song cycle, La Bohème et Mon Coeur).

EFFINGER, CECIL

b. Colorado Springs, Col. Ed.: Colorado College. Also studied with Frederick Boothroyd, Bernard Wagenaar, and Nadia Boulanger. Assistant prof. of music, Colorado College. Address 749 Gilpin St., Denver 3, Col.

First performances: Concerto for Piano and Orchestra (Joseph Block and Denver Symphony, Effinger cond., March 21, Denver); Little Suite, for piano (Johana Harris, July 8, Colorado Springs); Suite for Orchestra (Michigan U. Orchestra, Dunlap cond., Jan. 17, Ann Arbor).

ELWELL, HERBERT

b. 1898, Minneapolis, Minn. Ed.: U. of Minnesota. Also studied with Ernest Bloch and Nadia Boulanger. Head of theory and composition departments, Cleveland Inst. of Music, and music critic of *Cleveland Plain Dealer*. Address: 2371 Edgerton Rd., Cleveland 18, Ohio.

First performance: Pastorale, for voice and orchestra (Marie Simmelink-Kraft and Cleveland Orchestra, Szell cond., March 25, Cleveland).

Works published: Christmas Carol (Broadcast Music Inc., N.Y.).

Awards and other honors: Ohioana Medal by the Ohioana Library Association of Columbus, Ohio (for outstanding Ohio composer).

EMILE, ANDERS

b. Norway. Ed.: Oslo Conservatory of Music. New York U. (A.B., M.A.) Prof. of music, Hunter College, N.Y. Address: Hunter College, New York, N.Y.

First performance: King Harald, opera in three acts (Hunter College and Mannes Music School groups, Bamberger cond. Jan. 7, N.Y.).

Awards and other honors: George Tollefson Foundation Award (\$5,000, to make possible performance of King Harald.)

ENGEL, LEHMAN

b. 1910, Jackson, Miss. Ed.: Cincinnati Conservatory; Cincinnati College of Music; Juilliard School of Music. Address: 350 East 54 St., New York 22, N.Y. Works published: Sonata for 'Cello and Piano (SPAM, N.Y.).

ETLER, ALVIN

b. 1913, Battle Creek, Iowa. Member of music faculty, U. of Illinois. Address: U. of Illinois, Urbana, Ill.

First performances: Concerto for Wind and Strings (Eastman Little Symphony, Fennell cond., May 9, Rochester, N.Y.); Passacaglia and Fugue, for orchestra (Pittsburgh Symphony, Reiner cond., Feb. 13, Pittsburgh).

FINNEY, ROSS LEE

b. 1906, Wells, Minn. Studied privately with Nadia Boulanger, Alban Berg, and Gian Francesco Malipiero. Author of *The Game of Harmony* (1947). Prof. of music, Smith College. Address: 52 Ward Ave., Northhampton, Mass.

First performances: String Quartet No. 4 in A minor (Kroll Quartet, Dec. 31, Cambridge, Mass.); Seven Spherical Madrigals, for mixed chorus (Claremont Madrigal Society, Pattison cond., May 3, Claremont, Calif.); Two Madrigals, for mixed chorus (Temple Emanu-El Choir, Saminsky cond., April 11, N.Y.).

Works published: Three Seventeenth-Century Lyrics (Valley Music Press, Northampton, Mass.).

Awards and other honors: John Simon Guggenheim Memorial Foundation Fellowship (\$2,500 for composition); Elizabeth Sprague Coolidge Commission (for a piano quartet).

FITELBERG, JERZY

b. 1903, Warsaw, Poland. Ed.: Berlin Hochschule. Address: 244 W. 72 St., New York 23, N.Y.

First performances: First Violin Concerto (Nicolai Berezowsky and CBS Symphony, Brief cond., Dec. 7, CBS network); Studies for Three Clarinets (May 9, WNYC, N.Y.).

Works published: Capriccio, for five instruments (Omega Editions, N.Y.); Concertino, for trombone, piano, and strings (E. B. Marks, N.Y.); First Violin Concerto (Omega Editions, N.Y.); Sinfonietta, for orchestra (E. B. Marks, N.Y.); Sonata, for 'cello solo (Omega Editions, N.Y.); Twelve Studies, for three clarinets (E. B. Marks, N.Y.).

FLETCHER, GRANT

b. 1913, Hartsburg, Ill. Ed.: Illinois Wesleyan U. (B.M.); U. of Michigan (M.M.); Eastman School of Music; Berkshire Music Center. Musical director, Akron, (Ohio) Symphony Orchestra. Address: 39 N. Balch St., Akron 3, Ohio.

First performance: An American Overture, for orchestra (Eastman-Rochester Symphony, Hanson cond., Oct. 20, Rochester, N.Y.).

Awards and other honors: Paul Lemay Memorial Competition Award of the Duluth Symphony Orchestra (for An American Overture).

FOSS, LUKAS

b. 1922, Berlin, Germany. Ed.: Curtis Inst. of Music. Also studied privately with Jean Gallon, Moyse, Wolfes, and Levy. Pianist for the Boston Symphony Orchestra, Symphony Hall, Boston, Mass.

First performance: String Quartet in G major (Juilliard Quartet, May 14, N.Y.).

Works published: Adon Olom, for cantor, mixed chorus, and organ (Menorah Journal, N.Y.).

Awards and other honors: Society for the Publication of American Music; 1948 Publication Award (for String Quartet in G major).

FRANCO, JOHAN

b. 1908, Zaandam, Netherlands. Ed.: First College of the Hague; U. of Amsterdam. Also studied privately with Willem Pijper. Address: Behemoth, Lake Drive, Virginia Beach, Va.

First performance: Two Pieces, for piano (Johan Franco, Jan. 25, N.Y.).

FREED, ISADORE

b. 1900, Brest-Litovsk, Russia. Ed.: U. of Pennsylvania (B.M.). Also studied privately with Ernest Bloch and Vincent d'Indy. Head of music dept., Fine Arts School, Temple U., Philadelphia, Pa. Address: 344 W. 72 St., New York, N.Y.

First performances: Passacaglia, for 'cello (Leonard Rose, Nov. 26, N.Y.); Pastorales, for orchestra (Vancouver Symphony, Singer cond., Jan. 7, Vancouver, B.C.); Postscripts, suite for chorus (Branscombe Choral, Branscombe cond., May 7, N.Y.); Princess and the Vagabond, opera (Hartt Opera Guild, Paranov cond., May 13, Hartford, Conn.).

Works published: Passacaglia, for 'cello (G. Ricordi, N.Y.).

FROMM, HERBERT

b. 1905, Kitzingen, Bavaria. Ed.: State Academy, Munich. Also studied privately with Paul Hindemith. Organist and choir director, Temple Israel, Boston. Address: 107 Colbourne Crescent, Brookline, Mass.

First performances: Anim z'miros, for chorus (Chorus, Weiner cond., April 4, WJZ, N.Y.); Lamentation of David, for voice and piano (Anne Katz,

May 9, N.Y.); Psalm No. 23, for chorus (Chorus, Weiner cond., April 4, WJZ, N.Y.); Psalm No. 97 (Chorus, Fromm cond., March 21, WBZ, Boston).

Works published: All the World Shall Come, anthem (R.D. Row, Boston); Priestly Benediction (R. D. Row, Boston); Psalm No. 121 (R. D. Row, Boston).

FULEIHAN, ANIS

b. 1900, Kyrenia, Cyprus. Ed.: English School, Cyprus. Also studied privately with Alberto Jonas. Member faculty, Indiana U. Address: 78 W. 55 St., New York, N.Y.

First performance: Five Tributes, for piano (Patricia Benkman, March 4, N.Y.).

GEORGE, EARL

b. 1924, Milwaukee, Wis. Ed.: Eastman School of Music (B.M.); Berkshire Music Center. Member of faculty, Eastman School of Music. Address: 2303 N. 40 St., Milwaukee 10, Wis.

Works published: Introduction and Allegro, for orchestra (Carl Fischer, N.Y.); Three Rounds, for piano (Carl Fischer, N.Y.).

GIANNINI, VITTORIO

b. 1903, Philadelphia. Ed.: Royal

Conservatory, Milan; Juilliard Graduate School; American Academy at Rome. Member of faculties, Juilliard School of Music and New York College of Music. Address: 180 W. 58 St., New York, N.Y.

First performance: Concerto Grosso of Vivaldi, free transcription for orchestra (Cincinnati Symphony, Johnson cond., Oct. 10, Cincinnati); Edward, ballad by Brahms, arr. for narrator and orchestra (Monty Woolley and Saratoga Music Festival Orchestra, Adler cond., Sept. 9, Saratoga, N.Y.). Sonata for Violin Alone (Ruggiero Ricci, Oct. 5, N.Y.).

Works published: Concerto Grosso, for string orchestra (Elkan-Vogel, Philadelphia); Concerto Grosso by Vivaldi, free transcription for orchestra (Elkan-Vogel, Philadelphia).

GIDEON, MIRIAM

b. 1906, Greeley, Col. Ed.: Boston U. (A.B.); Columbia U. (M.A.). Also studied privately with Lazare Saminsky and Roger Sessions. Member of faculty, Brooklyn College, Brooklyn, N.Y. Address: 410 Central Park W., New York, N.Y.

First performances: Allegro, for woodwinds (Manhattan Wind

Quintet, March 30, N.Y.); How Goodly Are Thy Tents, for women's chorus (United Temple Chorus, Freed cond., April 10, N.Y.).

Works published: How Goodly Are Thy Tents (Carl Fischer, N.Y.).

Awards and other honors: Ernest Bloch Award, co-winner (\$150 for How Goodly Are Thy Tents).

GILLIS, DON

b. 1912, Cameron, Miss. Ed.: Texas Christian U.; North Texas Teachers College (A.B.; M. Mus.). Address: 111-17 75 Rd., Forest Hills, N.Y.

First performances: Four Scenes from Yesterday, for orchestra (San Antonio Symphony, Reiter cond., March 16, San Antonio); Intermission Ten Minutes, for orchestra (Buffalo Philharmonic Summer Pops Orchestra, Ressel cond., March 16, San Antonio); The New America, for orchestra (Connecticut Symphony, Saidenberg cond., March 31, Bridgeport, Conn.); Portrait of a Frontier Town, for orchestra (Cincinnati Symphony, Johnson cond., Feb. 21, Cincinnati); Silhouettes, for trio (NBC Trio, Nov. 30, NBC network).

Works published: Portrait of a Frontier Town (Boosey and Hawkes, N.Y.); Sonatina for B-flat Trumpets (Boosey and Hawkes, N.Y.); Symphony No. 5½ (Boosey and Hawkes, N.Y.).

Awards and other honors: Texas Christian University Commission (for Symphony No. 7, *Saga of a Prairie School*).

GOULD, MORTON

b. 1913, New York. Ed.: Inst. of Musical Art. Address: 77-35 113 St., Forest Hills, N.Y.

First performance: Fall River Legend, ballet (Ballet Theater, Gould cond., April 22, N.Y.); Holiday Music, for orchestra (New York Philharmonic-Symphony, Hendl cond., Oct. 18, N.Y.).

Works published: Holiday Music (G. & C. Publishing Co., N.Y.); Minstrel Show (G. & C. Publishing Co., N.Y.); Suite for Violin and Piano (G. & C. Publishing Co., N.Y.).

Awards and other honors: Ballet Theater Commission (for ballet).

GRAINGER, PERCY

b. 1882, Brighton, Australia. Studied piano with James Kwast and Busoni. Achieved international fame as concert pianist.

Address: 9 Cromwell Place,
White Plains, N.Y.

First performances: The Power
of Rome and the Christian
Heart, for large band, organ,
piano, and extra percussion
(Goldman Band, Grainger cond.,
Jan. 3, N.Y.); Youthful Suite,
for orchestra (Indianapolis Sym-
phony Orchestra, Sevitzky cond.,
Feb. 22, Indianapolis).

GREEN, RAY

b. 1909, Cavendish, Mo. Ed.: San
Francisco Conservatory of Music;
U. of California. Chief of Music
Division, Recreation and Enter-
tainment Services, Special Serv-
ices, Veterans Administration,
Washington, D. C. Address: 11
East 10 St., New York 3, N.Y.

First performances: New Set,
concertante for viola and orches-
tra (George Wargo and Nation-
al Gallery of Art Sinfonietta,
Bales cond., May 30, Wash-
ington, D. C.); Jig for a Concert,
for two pianos (Fanny Henbest
and Margaret Tolson, March 19,
Washington, D. C.).

Works published: Three Pieces
for a Concert (E. B. Marks,
N.Y.).

GRETCHANINOFF, ALEXANDER

b. 1864, Moscow. Ed.: Moscow
Conservatory; St. Petersburg Con-

servatory. Address: 57 W. 75 St.,
New York, N.Y.

First performance: Sonata for
Piano, Op. 174 (Vassily Zavad-
sky, April 20, N.Y.).

GROFÉ, FERDE

b. 1892, New York. Ed.: St. Vi-
cent's College, Los Angeles.
Studied music with C. E. Pem-
berton, Homer Grunn, and
Pietro Florida. Address: 710 Ade-
laide Pl., Santa Monica, Calif.

First performances: Phillipiana,
for band (Phillips U. Band,
April 16, Enid, Okla.); Sym-
phonic Serenade (Chamber Or-
chestra, May 24, Santa Monica,
Calif.).

HAIEFF, ALEXEI

b. 1914, Blagoveschensk, Siberia.
Ed.: Juilliard School of Music.
Also studied with Constantin
Shvedoff and Nadia Boulanger.
Address: 170 W. 73 St., New
York, N.Y.

First performance: Five Pieces,
for piano (Leo Smit, Feb. 21,
WNYC, N.Y.)

HAINES, EDMUND

b. 1914, Ottumwa, Iowa. Ed.:
Conservatory of Kansas City;
Eastman School of Music (B.M.,

D.Mus.). Also studied with Aaron Copland at Berkshire Music Center. Address: 508 W. 114 St., New York 25, N.Y.

First performances: Five Diversions, for piano (Edmund Haines, Feb. 14, WNYC); Sonatina for Flute (Otto Luening, Dec. 11, Bard College, N.Y.).

Works published: Poem for Viola (Whitney-Blake, N.Y.); Promenade, Air and Toccata (J. Fischer, N.Y.).

Awards and other honors: American Guild of Organists Award (\$100 for Promenade, Air and Toccata).

HANSON, HOWARD

b. 1896, Wahoo, Neb. Ed.: Inst. of Musical Art; Northwestern U. Director, Eastman School of Music, Rochester, N.Y.

Works published: Concerto for Organ, Harp, and String Orchestra (Carl Fischer, N.Y.); Serenade, for flute, harp and string orchestra (Carl Fischer, N.Y.).

Awards and other honors: Koussevitzky Foundation Commission (\$1,000 for a Concerto for Piano and Orchestra); Civic Medal of the City of Rochester (for distinguished contribution to cultural life of the city).

HARRIS, ROY

b. 1898, Lincoln County, Okla. Ed.: U. of California. Also studied privately with Arthur Farwell, Rosario Scalero, and Nadia Boulanger. Composer-in-residence, State Agricultural College, Logan, Utah. Address: State Agricultural College, Logan, Utah.

First performances: Mass for Men's Voices and Organ (Princeton U. Chapel Choir, Carl Weinrich, cond., May 13, N.Y.); The Quest, for orchestra (Indianapolis Symphony, Sevitzky cond., Jan. 29, Indianapolis); Theme and Variations, for accordion and orchestra (Andy Rizzo and Orchestra, Harris cond., June 1, Chicago); Toccata, for violin and piano (Madeleine Carabo, April 29, N.Y.)

Awards and other honors: Juilliard Music Foundation Commission (for Pieces for Woodwinds).

HARRISON, LOU

b. 1917, Portland, Ore. Ed.: public schools. Also studied with Howard Cooper, Henry Cowell, and Arnold Schoenberg. Address: 159 Prince St., New York, N.Y.

First performances: Open Road

(Chamber Group, Harrison cond., Nov., N.Y.); Suite for Strings (Chamber Orchestra, Barzin cond., May, N.Y.).

Works published: *Alleluia* (New Music, N.Y.).

Awards and other honors: American Academy of Arts and Letters Grant (\$1,000, for creative work).

HAUBIEL, CHARLES

b. 1894, Delta, Ohio. Studied privately with Rudolph Ganz, Josef Lhevinne, and Rosario Scalero. Member of faculty, New York U. Address: 853 Seventh Ave., New York 19, N.Y.

First performances: Five Pieces for Five Winds (Dalcroze Wind Ensemble, March 12, N.Y.); *Madonna*, for soprano and piano (Julia Keesling, March 30, N.Y.); *Nuances*, for flute and piano (Mildred Hunt Wemmer and Shirley Van Brunt, March 22, N.Y.); *Romanza*, for violin, 'cello, and piano (Carl Tollefson, Gerald Maas, Charles Haubiel, Feb. 15, Brooklyn, N.Y.); *Shadows*, for violin and piano (Gunnar Knudson and Charles Haubiel, Dec. 9, N.Y.).

Works published: *Madonna*, for soprano and piano (Composers Press, N.Y.); *Madonna*, for violin

and piano (Composers Press, N.Y.); *Shadows*, for violin and piano (Composers Press, N.Y.).

HAUFRECHT, HERBERT

b. 1909, New York. Ed.: Cleveland College; Cleveland Inst. of Music; Cleveland Music School Settlement; Juilliard Graduate School. Address: 315 W. 102 St., New York 25, N.Y.

First performances: *Passacaglia and Fugue*, for piano (Lucy Brown, Feb. 22, WNYC, N.Y.); *Salem Story*, for chorus and small orchestra (Stage for Action, March 12, N.Y.); *Speak for You Must*, for chorus (De Paur's Infantry Chorus, Sept. 21, Rockland, Me.).

Works published: *We've Come from the City*, music play (Leeds Music Corp., N.Y.); *Wild Americay*, for chorus, (Leeds Music Corp., N.Y.).

HELPFER, WALTER

b. 1896, Lawrence, Mass. Ed.: Harvard U. Also studied privately with Ottorino Respighi. Head of music dept., Hunter College, New York. Address: Hunter College, 695 Park Ave., New York, N.Y.

First performance: *How Long O Jehovah*, for chorus (Williams

College Glee Club and Hunter College Chorus, May 22, N.Y.). Works published: *How Long O Jehovah*, for chorus (Carl Fischer, N.Y.).

HELFMAN, MAX

b. 1901, Poland. Ed.: David Mannes School; Curtis Inst. of Music. Conductor, Peoples Philharmonic Choral Society of N.Y.; music director, Temple B'nai Abraham, Newark, N.J. Address: 65 Park Terrace, E., New York 34, N.Y.

First performances: *Michomochko*, for chorus and organ (Park Avenue Synagogue Choir, Helfman cond., May 7, N.Y.); *Peer Gynt*, incidental music for orchestra (Actors Laboratory Theater, Sept. 27, Los Angeles); *Song of the Undefeated*, for chorus and orchestra (orchestra and chorus, Heymann cond., Feb. 15, Los Angeles).

Works published: *Ani Maamin*, for chorus (Transcontinental Music Corp., N.Y.); *First Fruits*, choral suite (Transcontinental Music Corp., N.Y.); *Kol Nidrei*, for chorus (Transcontinental Music Corp., N.Y.); *Od Chai*, for chorus (Transcontinental Music Corp., N.Y.).

HELM, EVERETT

b. 1913 Minneapolis, Minn. Ed.: Carleton College (A.B.); Harvard U. (M.A., Ph.D.). Also studied with Malipiero and Vaughan Williams. Music and Theater Control Officer for Wurtenberg-Baden in American Zone of Occupation, Germany. Address: 22 E. 95 St., New York, N.Y.

First performances: Quartet in F major for Woodwinds (Wolff Chamber Players, Feb. 18, N.Y.); Sonata for Flute and Piano (Carleton Sprague Smith and Luise Vosgerchian, Feb. 15, WNYC, N.Y.); Sonata for Viola and Piano (Louis Kievman and Ingolf Dahl, Feb. 9, Los Angeles), Three Songs, for violin and piano (Rivka Mandelkern, March 14, N.Y.).

HENDL, WALTER

b. 1917, West New Jersey, N.J. Ed.: Curtis Institute of Music. Member faculty Sarah Lawrence College. Asst. cond. New York Philharmonic-Symphony Orchestra. Address: 50 W. 106 St., New York City.

World premieres: Little Brass Band, for orchestra (New York Philharmonic-Symphony, Hendl cond., Oct. 18, N.Y.); Prelude to

the Dark of the Moon, concert version (Saratoga Festival Orchestra, Adler cond., Sept. 7, Saratoga, N.Y.)

HILL, EDWARD BURLINGAME

b. 1872, Cambridge, Mass. Ed.: Harvard U. Also studied with George Chadwick and Charles Widor. Address: Hillside Farm, Francestown, N.H.

First performance: *Diversion*, for small orchestra (Saratoga Festival Orchestra, Adler cond., Sept. 6, Saratoga, N.Y.).

HOVHANESS, ALAN

b. 1911, Somerville, Mass. Ed.: New England Conservatory. Address: 247 Newbury St., Boston 15, Mass.

First performances: *Agori*, for flute, English horn, bassoon, trumpet, tympani, cymbals, gong, and strings (Members of Boston Symphony, Oct. 31, Boston); *Ardos*, concerto for piano, tympani, and orchestra (Members of Boston Symphony, Oct. 31, Boston); *Chahagir*, for violin and piano (Philip Fradkin, Oct. 23, N.Y.); *Shatakh*, for violin and piano (Anahid and Maro Ajemian, March 21, N.Y.).

Works published: *Yeraz* (Mills Music Co., N.Y.).

HOWE, MARY

b. 1882, Richmond, Va. Ed.: Peabody Conservatory. Also studied with Richard Burmeister, Ernest Hutcheson, and Harold Randolph. Address: 1821 H Street, N.W., Washington, D.C.

First performances: *Mein Herz*, for soprano and piano (Katherine Hensel, April 11, Washington, D.C.); *Robin Hood's Heart*, for men's voices (Chorus, Theodore Schaefer cond. April 11, Washington, D.C.). *Song of Palms*, for chorus and orchestra (Mendelssohn Choir and Toronto Symphony, MacMillen cond., April, Toronto, Canada); *Spring, Come Not Too Soon*, for voice and piano (J. H. Langstaff, Feb., N.Y.).

Works published: *Catalina*, for chorus (Carl Fisher, N.Y.); *Drink to Me Only*, for chorus (Carl Fischer, N.Y.); *Elegy* for organ (H. W. Gray, N.Y.); *Song of the Palms*, for chorus (Carl Fischer, N.Y.).

HUFFMAN, WALTER SPENCER, JR.

b. 1921, Wichita, Kan. Ed.: Peabody Conservatory. Also studied with Nadia Boulanger, Theodore Chanler, Howard Thatcher, and with Aaron Copland at the

Berkshire Music Center. Address: 2565 Greenmount Ave., Baltimore, Md.

First performances: Piano Sonata No. 2 (Shura Dvorine, Nov. 9, N.Y.); Scherzo from Symphony No. 1 (Peabody Orchestra, May, Baltimore).

INCH, HERBERT

b. 1904, Missoula, Mont. Ed.: Eastman School of Music; American Academy at Rome. Member of faculty, Hunter College, N.Y. Address: 124 W. 93 St., New York 25, N.Y.

First performances: Legend for Oboe and String Orchestra (Robert Sprenkle and Eastman-Rochester Symphony, Hanson, cond., May 6, Rochester, N.Y.); Sinfonietta in C major (Eastman Little Symphony, Fennell cond., May 9, Rochester, N.Y.).

Works published: The Return to Zion, for chorus (Carl Fischer, N.Y.).

IVES, CHARLES E.

b. 1874, Danbury, Conn. Ed.: Yale U. Address: West Redding, Conn.

Works published: Sonata for Piano, No. 2 (Arrow Music Press, N.Y.)

Awards and other honors: Elected member, National Institute of Arts and Letters.

JACOBI, FREDERICK

b. 1891, San Francisco. Ed.: Hochschule für Musik, Berlin; Inst. of Musical Art. Also studied privately with Ernest Bloch. Address: 5000 Independence Ave., Riverdale, N.Y.

First performances: Introduction and Toccata, for piano (Robert Ruda, Feb. 22, WNYC, N.Y.); Symphony in C major (San Francisco Symphony, Monteux cond., April 1, San Francisco); Two Pieces in Sabbath Mood, for large orchestra (Indianapolis Symphony, Sevitzky cond., Feb. 13, Indianapolis); Vocalise, for voice and piano (Ruth Kisch-Arndt, Feb. 22, N.Y.).

Works published: Concertino for Piano and String Orchestra (Elkan-Vogel, Philadelphia); Introduction and Toccata, for piano (Axelrod, Providence); String Quartet No. 3 (Arrow Music Press, N.Y.).

JAMES, PHILIP

b. 1890, Jersey City, N.J. Ed.: College of the City of New York (A.B.). Also studied with Rubin Goldmark, Schenck, Rosario Sc-

Iero, and Norris. Address: 75 Central Park W., New York 23, N.Y.

First performances: Beloved Land, for chorus (Mostyn Thomas and Chorus, Aug. 20, Pottsville, Pa.); Brennan on the Moor, for orchestra (Fine Arts Symphony, Kurzweil cond., Feb. 21, Brooklyn, N.Y.); Miniver Cheevey, for narrator and orchestra (Monty Woolley and Saratoga Festival Orchestra, Adler cond., Sept. 9, Saratoga, N.Y.); Prelude in C major, for piano (Vittorio Verse, Jan. 9, New Brunswick, N.J.); Richard Cory, for narrator and orchestra (Monty Woolley and Saratoga Festival Orchestra, Adler cond., Sept. 9, Saratoga, N.Y.).

Works published: Beloved Land, for chorus (Leeds Music Corp., N.Y.); Festival March, for band (Chappell & Co., N.Y.); A Wayward Song (Carl Fischer, N.Y.); The Wonder Song (H. W. Gray, N.Y.).

JONES, CHARLES

b. 1910, Tamworth, Ontario, Canada. Ed.: Inst. of Musical Art; Juilliard Graduate School. Also studied with Aaron Copland at Berkshire Music Center. Address: 20 E. 68 St., New York 21, N.Y.

First performances: Piano Sonata (Sylvia Dickler, Nov. 26, N.Y.); Second String Quartet (String Quartet, Nov. 26, N.Y.).

KANITZ, ERNEST

b. 1894, Vienna. Ed.: U. of Vienna; Teachers College, Columbia U. Also studied with Julius Wolfsohn, Richard Heuberger, and Franz Schreker. Prof. of composition, U. of Southern Calif. Address: 2201 Thurman Ave., Los Angeles 16, Calif.

First performances: Sonata Californiana, for alto saxophone and piano (Glen Johnston and Ingolf Dahl, May 5, Los Angeles); Suite for Violin and Piano (Alexander Feinland and Hans Janowitz, Sept. 1, Panama City, Panama).

Works published. Sonata Californiana, for alto saxophone and piano (Carl Fischer, N.Y.).

KAY, ULYSSES

b. 1917, Tucson, Ariz. Ed.: U. of Arizona (A.B.); Eastman School of Music (M.A.). Also studied privately with Paul Hindemith. Address: 540 W. 144 St., New York 31, N.Y.

First performances: Brief Elegy, for oboe and orchestra (Leonard Shifrin and National Gallery of

Art Sinfonietta, Bales cond., May 9, Washington, D. C.); Duo for Flute and Oboe (Carleton Sprague Smith and Konstantin Epp, Oct. 25, N.Y.); Eight Inventions, for piano (Lucy Brown, Oct. 25, N.Y.); Five Mosaics, for orchestra, Cosmopolitan Symphony, Lee cond., Nov. 9, N.Y.); The Great Man, for voice and piano (Vivian Bauer, Oct. 25, N.Y.); Quintet for Flute and Strings (Arthur Lora and String Quartet, Feb. 16, WNYC, N.Y.); Requiem, for voice and piano (Vivian Bauer, Oct. 25, N.Y.); Trumpet Fanfares (Quartet of Trumpets, Oct. 25, N.Y.).

Works published: Suite for Orchestra (Associated Music Publishers, N.Y.).

Awards and other honors: Anna Bobitt Gardner Award (\$50, for Danse Calinda); National Urban League (citation, for compositions in 1947).

KECHLEY, GERALD RAYOND

b. 1919, Seattle, Wash. Ed.: U. of Washington (A.B., M.A.). Associate prof. music, U. of Washington School of Music. Address: 4325 9th St., N. E., Seattle 5, Wash.

First performances: Prelude and Allegro, for orchestra (Eastman School Little Symphony, Fennell

cond., May 9, Rochester, N.Y.); Sing No Sad Songs, for chorus (U. of Washington Madrigal Singers, Kechley cond., June, Seattle); Variations on an Original Theme for orchestra (U. of Washington Symphony, Fennell cond., Aug. 20, Seattle, Wash.).

KELLER, HOMER

b. 1915, Oxnard, Calif. Ed.: Eastman School of Music.

First performances: Little Suite, for violin and orchestra (Fine Arts Symphony Orchestra, Kurzweil cond., Feb. 21, N.Y.); Overture 1947, for orchestra (Nashville Symphony, Strickland cond., Nov. 25, Nashville, Tenn.); Second Sonatina, for piano (Helen McGraw, Feb. 29, Washington, D. C.).

KENNAN, KENT

b. 1913, Milwaukee, Wis. Ed.: U. of Michigan; Eastman School of Music; Royal Academy of St. Cecilia, Rome. Member of faculty, Ohio State U., School of Music. Address: Ohio State U., School of Music, Columbus, Ohio.

First performances: Dance Divertimento, for two pianos (Whittemore and Lowe, Jan. N.Y.); Sonatina, for piano (Helen Haupt, June, Austin, Texas).

KILPATRICK, JACK F.

b. 1915, Stilwell, Okla. Ed.: Bacone College for North American Indians; Northwestern State College of Okla.; U. of Redlands (B.M.); Catholic U. (Mus. M.). Assistant prof., composition and theory, Southern Methodist U. Address: School of Music, Southern Methodist U., Dallas, Texas.

First performances: Concerto for Oboe and Strings (A. Clyde Roller and Southern Methodist Symphony, March 3, Dallas); Four Ozark Dances, for orchestra (National Symphony of Colombia, April, Cartegena, Colombia); Suite for Three Wind Instruments and Tympani (Southern Methodist U. Symphonic Band, Feb. 12, Dallas).

Works published: Consolation, for mixed voices (Boston Music Co., Boston); How They So Softly Rest, for mixed voices (Boston Music Co., Boston); Indian Choral Chants, for male chorus (Boston Music Co., Boston).

Awards and other honors: Carnegie Foundation Grant (for research, teaching of orchestration).

KLEINSINGER, GEORGE

b. 1914, San Bernardino, Calif. Ed.: New York U. (A.B.); Juill-

[COMPOSERS

iard School of Music. Address: 680 W. 204 St., New York City, N.Y.

First performances: Absalom, My Son, for voice and piano (Norman Atkins, Feb. 14, WNYC, N.Y.); Love Song for Young Voices, for voice and piano (Norman Atkins, Feb. 14, WNYC, N.Y.); Pan the Piper for narrator and orchestra (RCA Victor Orchestra, Dec., NBC network); The Story of Celeste, for orchestra (Philadelphia Orchestra, Ormandy cond., Dec. 19, Philadelphia); Tribute, in memory of F. D. R., (B'nai B'rith Chorus and Orchestra, April 11, WNYC, N.Y.).

Works published: The Story of Celeste (G. Schirmer, N.Y.); Young Pan America Sings (Mercury Music Corp., N.Y.).

KOHS, ELLIS B.

b. 1916, Chicago, Ill. Ed.: San Francisco Conservatory of Music; Inst. of Musical Art; U. of Chicago (M.A.); Harvard U. Member of faculty, Wesleyan U. Address: Wesleyan U., Middletown, Conn.

First performances: Toccata for Harpsichord (Yella Pessl, May, N.Y.); Variations on L'Homme Armé, for piano (Evelyn Garvey, June 14, Muncie, Ind.).

Works published: Legend for Oboe and Strings (Broadcast Music Inc., N.Y.).

KOUTZEN, BORIS

b. 1901, Uman, Russia. Ed.: Moscow Conservatory. Head of violin dept., Philadelphia Conservatory, and member of faculty, Vassar College. Address: 51 Cedar Ave., Pleasantville, N.Y.

First performance: Sinfonietta, for orchestra (Philadelphia Conservatory Orchestra, Koutzen cond., March 8, Philadelphia).

KRENEK, ERNST

b. 1900, Vienna. Studied with Franz Schreker in Vienna. Address: 1450 Belfast Dr., Los Angeles 46, Calif.

First performance: Symphony No. 4 (New York Philharmonic-Symphony, Mitropoulos cond., Nov. 27, N.Y.).

KREUTZ, ARTHUR

b. 1906, LaCrosse, Wis. Ed.: U. of Wisconsin (B.M.); Royal Conservatory, Ghent, Belgium; Columbia U. (M.A.). Member of faculty, Brooklyn College, Brooklyn, N.Y. Address: 10 Pierrepont St., Brooklyn, N.Y.

First performances: Mosquite Serenade, for orchestra (New

York Philharmonic-Symphony, Hendl cond., Feb. 21, N.Y.); New England Folksing (Brooklyn College Orchestra and Chorus, Kreutz cond., Feb. 17, WNYC, N.Y.); Paul Bunyan Suite, two excerpts (New York Philharmonic-Symphony, Hendl cond., Oct. 18, N.Y.); Study in Jazz, for harpsichord (Yella Pessl, March, WQXR, N.Y.).

KUBIK, GAIL

b. 1914, Coffeyville, Okla. Ed.: Eastman School of Music; American Conservatory. Address: 27 W. 44 St., New York, N.Y.

Works published: Fanfare and March, for band (G. Schirmer, N.Y.); Little Suite, for flute and clarinet (Hargail, N.Y.); Quiet Piece, for organ (H.W. Gray, N.Y.).

Awards and other honors: John Simon Guggenheim Memorial Foundation Fellowship (\$2,500 for composition).

LAHMER, REUEL

b. 1912, Maple, Ontario, Canada. Ed.: Stetson U.; Westminster Choir College; Columbia U. Also studied privately with Roy Harris. Composer-in-residence at Carroll College, Waukesha, Wis. Address: 317 N. Hartwell Ave., Waukesha, Wis.

First performances: Folk Fantasy, for unison chorus and orchestra (Waukesha Symphony, Weber cond., May 9, Waukesha); Four Chorale Preludes, for orchestra (Waukesha Symphony, Weber cond., March 2, Waukesha); Hey, Nonny No, for voice and piano (Elizabeth Wyssor, Oct. 8, N.Y.); Suite: American Folk Hymns, for violin and piano (Strnad and Peterson, May 18, Waukesha); Symphonic Piece, for orchestra (Composers Forum Orchestra, Oberg cond., May 19, Minneapolis).

Works published: Hear Lord, for chorus (Neil Kjos, Chicago).

Awards and other honors: Wisconsin Centennial Commission (\$100 for Paul Bunyan); Wisconsin State Centennial Composition Contest, first prize orchestral division (\$125 for Four Chorale Preludes); Wisconsin State Centennial Composition Contest, first and second prizes instrumental division (\$75 for Suite: American Folk Hymns; \$25 for Song for Organ); Wisconsin State Centennial Composition Contest, second prize band division (\$25 for The Campbells Are Coming).

LANDAU, SIEGFRIED

b. 1921, Berlin, Germany Ed.: Gymnasium zum Grauen Klo-

ter, Berlin; Stern Conservatory; Klindworth-Scharwenka Conservatory; Guild Hall School of Music, London. Also studied conducting with Pierre Monteux. Address: 54 Bay 29 St., Brooklyn 24, N.Y.

First performances: Suite from Placing the Displaced, for piano (Lotte Landau, Feb. 1, Brooklyn, N.Y.); Orchestral Arrangements based on Tunes by various Hebrew Composers (Carnegie Pops Orchestra, Landau cond., May 23, N.Y.).

LAVA, WILLIAM

b. 1911, St. Paul, Minn. Ed.: Northwestern U. Also studied with Gerardo Castillo and Albert Coates. Composer and conductor at Warner Bros. Studios, Hollywood. Address: 3838 Vantage Ave., Studio City, Calif.

First performance; Moonrise Suite, for orchestra (Burbank Symphony, Damiani, cond., June 25, Burbank, Calif.).

Works published: Moonrise Suite, for orchestra (Martin Block Music Corp., Hollywood).

LAWNER, MARC

b. 1910, New York. Ed.: New York U. (B.M.). Also studied, with Henriette Michelson, Harrison Potter, and Felix Greissle.

Member of faculty, Alexander Hamilton High School, Brooklyn, N.Y. Address: Alexander Hamilton High School, Brooklyn, N.Y.

First performance: Rhythmic Overture for Strings (Saratoga Festival Orchestra, Adler cond., Sept. 18, Saratoga, N.Y.).

Works published: Cocktail Suite, for piano (E. B. Marks, N.Y.); Latin Dance, for clarinet and piano (Carl Fischer, N.Y.); Rhythmic Overture for Strings (Elkan-Vogel, Philadelphia).

Awards and other honors: Third prize, *Music News* Composers Contest (for Rhythmic Overture for strings).

LEE, DAI-KEONG

b. 1915, Honolulu, T. H. Ed.: U. of Hawaii; Juilliard School of Music. Also studied with Roger Sessions, and with Aaron Copland at the Berkshire Music Center. Address: 601 W. 110 St., New York 25, N.Y.

First performances: Capriccio for Band (Goldman Band, Richard F. Goldman cond., July 5, N.Y.); Concert Overture for Band (U. of Michigan Band, Revelli cond., May 12, Ann Arbor); Hawaii State March (Roy-

al Hawaiian Band, Moro cond., Feb. 14, Honolulu); Incantation and Dance, for violin and piano (Patricia Travers, Dec. 16, N.Y.); Overture in C Major, for orchestra (Fine Art Symphony, Kurzweil cond., Feb. 21, Brooklyn, N. Y.); Prelude and Toccata, for organ (Charles Schilling, Oct. 26, Springfield, Mass.); String Quartet No. 1 (Sharon Quartet, Feb. 7, WNYC, N.Y.); Symphony No. 1 (Eastman-Rochester Symphony, Hanson cond., Oct. 22, Rochester, N.Y.); Tropical Overture for Band (U. of Michigan Band, Revelli cond., May 12, Ann Arbor).

Works published: Concert Overture, for band (Mills Music Co., N.Y.); Festival Ode, for orchestra (Mills Music Co., N.Y.); Hawaii State March, for band (Mills Music Co., N.Y.); Incantation and Dance, for violin and piano (G. Schirmer, N.Y.); Introduction and Allegro, for 'cello and piano (Mills Music Co., N.Y.); Prelude and Toccata, for organ (Mills Music Co., N.Y.); String Quartet No. 1 (Mills Music Co., N.Y.); Tropical Overture, for band (G. Schirmer, N.Y.).

Awards and other honors: League of Composers—Albert Metz Commission (for *ballet*, *Children's Caprice*).

LEPLIN, EMANUEL

b. 1917, San Francisco, Calif. Ed.: U. of California. Also studied privately with Darius Milhaud. Violist with San Francisco Symphony Orchestra. Address: 628 10th Ave., San Francisco, Calif.

First performances: Birdland, children's suite for orchestra (San Francisco Symphony, Monteux cond., March 21, San Francisco); Meditation, for quartet and horn (Members of San Francisco Symphony, Dec. 5, San Francisco); Suite for Viola and Oboe (Members of San Francisco Symphony, Dec. 5, San Francisco).

LESSARD, JOHN

b. 1920, San Francisco, Calif. Ed.: Ecole Normale de Musique, Paris. Also studied privately with Nadia Boulanger. Address: Box Hill, St. James, N.Y.

First performance: Cantilena, for oboe and strings. (Ballet Society Orchestra, Barzin cond., Nov. 12, N.Y.).

LEVY, ERNST

b. 1895, Basle, Switzerland. Ed.: Basle Conservatory. Also studied privately with Raoul Pugno. Member of faculty, Bennington

College. Address: Bennington College, Bennington, Vt.

First performance: Symphony No. 10 (Basle Symphony, Levy cond., Jan. 7, Swiss Radio, Basle).

LIST, KURT

b. 1913, Vienna, Austria. Ed.: U. of Vienna (Ph.D.); Vienna Conservatory. Also studied privately with Alban Berg and Anton von Webern. Address: c/o *Listen Magazine*, 274 Madison Ave., New York 16, N.Y. .

First performance: Quintet for Wind Instruments (Manhattan Wind Quintet, March 30, N.Y.).

Awards and other honors: Vanguard Records Premiere Award (\$250 for Quintet for Wind Instruments).

LOCKWOOD, NORMAND

b. 1906, New York. Ed.: U. of Michigan School of Music; American Academy at Rome. Also studied privately with Nadia Boulanger. Member of faculty, Columbia U. Address: Dept. of Music, Columbia U., New York 27, N.Y.

First performances: The Birth of Moses, for women's chorus, flute and piano (United Temple Chorus, Freed cond., April 10, N.Y.); Flute Piece (Otto Luen-

ing, Dec. 10, Bard College, N.Y.); Four Songs from James Joyce's *Chamber Music*, for medium voice and string quartet (Cathalene Parker and Kohon String Quartet, March 28, N.Y.); How Far Is It to Bethlehem, for unaccompanied mixed voices, (Cleveland Museum of Art Chorus, Blodgett cond., Feb. 25, Cleveland); Psalm No. 114, for mixed chorus and orchestra (U. of Washington Chorus and Orchestra, Fennell cond., Aug. 21, Seattle); Two Sea Shanties (Harvard Glee Club, Woodworth cond., Nov. 7, Cambridge, Mass.).

Works published: How Far Is It to Bethlehem, for unaccompanied mixed voices (Hargail, N.Y.); Oh, Lady Let the Sad Tears Fall, for voice and piano (Music Press, N.Y.); River Magic, for voice and piano (Music Press, N.Y.); String Quartet No. 3, (SPAM, N.Y.).

Awards and other honors: Ernest Bloch Award, co-winner (\$150 for The Birth of Moses).

LOPATNIKOFF, NIKOLAI

b. 1903, Reval, Estonia. Ed.: St. Petersburg Conservatory. Also studied with Ernst Toch, Willy Rehberg, and Hermann Grabner. Member of faculty, Carne-

gie Inst. of Technology. Address 4781 Wallingford St., Pittsburgh, Pa.

Works published: Variations and Epilogue, for 'cello and piano (E. B. Marks, N.Y.).

LUENING, OTTO

b. 1900, Milwaukee, Wis. Ed.: Royal Academy of Music, Munich; Municipal Conservatory, Zurich. Member of faculty, Columbia U. Address: Music dept., Columbia U., New York 27, N.Y.

First performance: Evangeline, opera (Columbia Theater Associates, Luening cond., May 5, N.Y.).

MARTINU, BOHUSLAV

b. 1890, Politschka, Bohemia. Ed.: Prague Conservatory. Also studied privately with Albert Roussel. Address: Princeton U., Princeton, N.J.

First performances: Three Madrigals, for violin and viola (J. and L. Fuchs, Dec. 22, N.Y.).

MAXWELL, CHARLES

b. Leipzig, Germany. Ed.: Teachers College, Columbia U. Orchestrator and arranger, Warner Bros. studios, Hollywood.

Address: 475 N. Bowling Green Way, Los Angeles 24, Calif.

First performances: Prelude and Scene, for orchestra and narrator, on Marc Antony's Oration from Shakespeare's Julius Caesar (William Farnum and Burbank Symphony, Damiani cond., May 2, Burbank, Calif.); Three Miniatures, for flute, violin, and viola (Trio, March 29, Los Angeles).

McDONALD, HARL

b. 1899, Boulder, Col. Ed.: U. of Southern California (B.M.); U. of Redlands (D. Mus.); Leipzig Conservatory. General mgr., Philadelphia Orchestra. Address: St. David, Pa.

First performance: Saga of the Mississippi, for orchestra (Philadelphia Orchestra, Ormandy cond., April 9, Philadelphia).

MCKAY, FRANCIS HOWARD

b. 1901, Harrington, Wash. Ed.: U. of Washington (B.M., M.A.); Eastman School of Music. Member of faculty, Oregon College, Monmouth, Ore. Address: Music Dept., Oregon College, Monmouth, Ore.

Works published: Bainbridge Island Sketches, for woodwind quintet (Barnhouse, Oskaloosa, Iowa); Chromatic Caprice, for

[COMPOSERS

mixed clarinet quartet (Barnhouse, Oskaloosa, Iowa); Festival Prelude, for four trombones (Barnhouse, Oskaloosa, Iowa); Let Me Remember Music, for voice and piano (Theo. Presser, Philadelphia); Sextet in A major, for brass sextet (Barnhouse, Oskaloosa, Iowa).

MCKAY, GEORGE FREDERICK

b. 1899, Harrington, Wash. Ed.: Eastman School of Music (B. M.). Author of *The Technic of Modern Harmony*. Member of faculty, U. of Washington. Address: Music Dept., U. of Washington, Seattle, Wash.

First performance: That All Men May Aspire, choral suite (U. of Washington Orchestra and Chorus, Fennell cond., Aug. 21, Seattle).

Works published: A Remembered Happiness (J. Fischer & Bro., N.Y.); Lincoln Lyrics (C. C. Birchard, Boston); On a Nankein Plate (C. C. Birchard, Boston); Suite for Four Flutes (A. J. Andrand, Cincinnati); Summer (Elkan - Vogel, Philadelphia).

MENASCE, JACQUES DE

b. 1905, Bad Ischl, Austria. Ed.: State Academy, Vienna. Also studied privately with Paul Pisk,

Joseph Marx, Alban Berg, Emil von Sauer, and Paul Weingarten. Address: 300 E. 57 St., New York 22, N.Y.

First performances: Sonatina No. 3, for piano (Andor Foldes, Oct. 20, N.Y.); Status Quo, ballet (Valerie Bettis and company, Dec. 28, N.Y.).

MENNIN, PETER

b. 1923, Erie, Pa. Ed.: Oberlin Conservatory; Eastman School of Music. Member of faculty, Juilliard School of Music. Address: 153 W. 78 St., New York, N.Y.

First performance: Fantasia for Strings, (WOR Orchestra, Levin cond., Jan. 11, WOR, N.Y.).

Works published: Four Choral Works on Ancient Texts (Carl Fischer, N.Y.); Symphony No. 3 (Hargail, N.Y.).

Awards and other honors: Juilliard Music Foundation Commission (for Four Choral Works); League of Composers Commission (for Fantasia for Strings); Collegiate Chorale Commission (for Symphony for Chorus).

MEYEROWITZ, JAN

b. 1913, Breslau, Germany. Ed.: Hochschule für Musik, Berlin.

Also studied with Alexander von Zemlinsky and Ottorino Respighi. Member of opera faculty, Berkshire Music Center. Address: 151 W. 76 St, New York, N.Y.

First performance: Sonata for 'Cello and Piano (Avron Twardowsky and Jan Meyerowitz, March 13, N.Y.).

Works published: Remembrance of a Former Life, for orchestra (G. Schirmer, N.Y.).

MILLS, CHARLES

b. 1914, Asheville, N.C. Studied with Max Garfield, Aaron Copland, Roger Sessions, and Roy Harris. Address: 207 W. 10 St., New York 14, N.Y.

First performance: John Brown, ballet (Martha Graham and company, Feb. 17, N.Y.).

Awards and other honors: Ladies Auxiliary Doctors Orchestra Prize (\$150 for Chamber Concerto for Ten Instruments).

MOORE, DOUGLAS

b. 1893, Cutchogue, N. Y. Ed.: Yale U. (A.B., B. M.); Schola Cantorum, Paris. Also studied with Nadia Boulanger and Ernest Bloch. Head of music dept., Columbia U. Address: Columbia U., New York 27, N.Y.

First performances: Farm Journal, suite for orchestra (Little Orchestra Society, Scherman cond., Jan. 19, N.Y.); Vayechulu, for chorus (Park Avenue Synagogue Choir, Helfman cond., May 7, N.Y.).

Works published: Symphony in A major (G. Schirmer, N.Y.).

Awards and other honors: New York Music Critics Circle, (honorable mention for Symphony in A major).

MOROSS, JEROME

b. 1913, Brooklyn, N.Y. Ed.: New York U. (B.S.); Juilliard School of Music. Address: 922 Madison Ave., Los Angeles, 27, Calif.

First performance: Ballet Ballads (Experimental Theater, Ross cond., May 9, N.Y.).

MORRIS, HAROLD

b. 1890, San Antonio, Texas. Ed.: U. of Texas (A.B.); Cincinnati Conservatory. Address: 299 Riverside Dr., New York 25, N.Y.

First performances: Quartet No. 2, for strings, revised version, (Kohon Quartet, March 21, N.Y.); Symphony No. 3, Amaranth (Houston Symphony Orchestra, Hanson cond., March 13, Houston).

Awards and other honors: Texas Composers Award (\$250. for Symphony No. 3).

NABOKOV, NICOLAS

b. 1903, Leningrad. Ed.: Hochschule für Musik, Berlin. Member of faculty, Wells College, Aurora, N.Y. Address: Peabody Conservatory, Baltimore, Md.

First performances: Introduzione e Allegro, for violin and piano (Nathan Milstein, Nov. 17, N.Y.); The Return of Pushkin, for high voice and orchestra (Marina Koshetz and Boston Symphony, Koussevitzky cond., Jan. 2, Boston).

NORTH, ALEX

b. 1910, Chester, Pa. E.: Juilliard School of Music; Moscow Conservatory. Also studied privately with Ernst Toch and Aaron Copland. Address: 265 Riverside Dr., New York, N.Y.

First performances: Danny Dither, excerpts, for orchestra (American Youth Orchestra, Dixon cond., Jan. 18, N.Y.); Holiday Set, for orchestra (Saratoga Festival Orchestra, Adler cond., Sept. 7, N.Y.); Little Indian Drum, for narrator and orchestra (David Brooks and New York Philharmonic-Symphony, Hendl cond., Oct. 18, N.Y.);

Pastime Suite, for solo clarinet and two pianos (Alfredo Galladore, Feb. 12, N.Y.); Seven Little Dance Preludes, for piano (Joan Slessinger, Sept. 21, N.Y.).

Works published: Names on the Land (Mills Music Co., N.Y.); Pastime Suite (Mills Music Co., N.Y.); Revue for Clarinet and Orchestra (Mills Music Co., N.Y.); Twelve Little Dance Preludes (Mills Music Co., N.Y.).

Awards and other honors: Dept. of Agriculture Commissions (for two film scores).

ORLOB, HAROLD

b. 1885, Logan, Utah. Ed.: U. of Utah, Michigan Conservatory of Music. Address: 1564 Broadway, New York 19, N.Y.

First performance: Recreation, symphonic ballet (Washington Heights Symphony, Waldo cond., Feb. 15, N.Y.).

Works published: Saint Frances Cabrini, for voice and piano (Milton Music Co., N.Y.).

PALMER, ROBERT

b. 1915, Syracuse, N.Y. Ed.: Eastman School of Music. Also studied with Aaron Copland at Berkshire Music Center and privately with Roy Harris. Member

of faculty, Cornell U. Address: 322 Highland Rd., Ithaca, N.Y.

First performance: Quartet for Strings (Walden String Quartet, Feb. 6, Washington, D. C.).

PERSICCHETTI, VINCENT

b. 1915, Philadelphia, Pa. Ed.: Combs College of Music (B.M.); Curtis Inst. of Music; Philadelphia Conservatory (M. Mus., D. Mus.). Also studied with Roy Harris. Head of music dept., Philadelphia Conservatory. Address: 307 S. Camac St. Philadelphia 7, Pa.

First performances: Dance Overture (Orchestra, Konoye cond., Feb. 7, Tokio, Japan); Sam Was a Man, for chorus (Chorus, April 19, Detroit); Symphony No. 1 (Eastman-Rochester Symphony, Hanson cond., Oct. 21, Rochester, N.Y.); Symphony No. 3 (Philadelphia Orchestra, Ormandy cond., Nov. 20, Philadelphia).

Works published: Concertino for Piano and Orchestra (Elkan-Vogel, Philadelphia); Variations for an album (Music Press, N.Y.).

Awards and other honors: American Academy of Arts and Letters (\$1,000 for composition); Juilliard Music Foundation Commission (for short choral work).

PHILLIPS, BURRILL

b. 1907, Omaha, Neb. Ed.: Eastman School of Music (B. M., M. Mus.). Member of faculty, Eastman School of Music. Address: 82 Richmond St., Rochester, N.Y.

First performances: Go 'Way from My Window, cantata for two voices and piano (Feb. 22, WNYC, N.Y.); Partita, for piano quartet (Ensemble, Gordon director, May 7, Rochester, N.Y.).

Works published: Scena, for small orchestra (Hargail, N.Y.).

PISK, PAUL

b. 1893, Vienna, Austria. Ed.: U. of Vienna. Also studied with Julius Epstein, Franz Schreker, Arnold Schoenberg, and Guido Adler. Member of faculty, Redlands U. Address: 211 W. Fern Ave., Redlands, Calif.

First performances: American Suite, ballet (Orchesis, Feb. 19, Redlands, Calif.); Sonata for Clarinet and Piano (John McGrosso, Aug. 21, Austin, Texas); Suite for Oboe and Piano (Clayton Wilson, Feb. 22, Santa Barbara, Calif.); A Toccata of Galuppi's, for narrator and orchestra (Monty Woolley and Saratoga Festival Orchestra, Adler cond., Sept. 9, Saratoga, N.Y.);

Variations and Fugue on an American Theme, for violin and cello (A. and E. Feinland, July 7, Panama).

Works published: Three Women's Choruses (Delkas, Los Angeles).

PISTON, WALTER

b. 1894, Rockland, Me. Ed.: Mass. School of Art; Harvard U. (B.A.); Ecole Normale, Paris. Author of *Principles of Harmonic Analysis* (1933), *Counterpoint* (1947). Walter W. Naumburg prof. of music, Harvard U. Address: 127 Somerset St. Belmont, Mass.

First performances: Symphony No. 3 (Boston Symphony, Koussevitzky, Jan. 9, Boston); Symphonic Suite (Dallas Symphony, Dorati cond., Feb. 29, Dallas).

Awards and other honors: Dallas Symphony Orchestra Commission (\$1,000 for Symphonic Suite).

PORTER, QUINCY

b. 1897, New Haven, Conn. Ed.: School of Music, Yale U.; Schola Cantorum, Paris. Prof. of music, Yale U. Address: 266 Bradley St., New Haven, Conn.

First performances: Concerto for Viola and Orchestra (Paul Dok-

tor and CBS Symphony Orchestra, Dixon cond., May 16, N.Y.); Four Pieces for Violin and Piano (Lois Porter and Bruce Simonds, Nov., New Haven).

Works published: Four Pieces for Violin and Piano (Music Press, N.Y.); Music When Soft Voices Die (Music Press, N.Y.); Sonata for French Horn and Piano (Gamble Hinged, Chicago).

Awards and other honors: Juilliard Music Foundation Commission (for chamber-music work).

POWERS, MAXWELL

b. 1911, Cleveland, Ohio. Ed.: Cleveland Inst. of Music (A.B., M.A.); Columbia U.; Bennington College. Director, Greenwich House Music School. Address: 333 Central Park W., New York, N.Y.

First performances: Boogie Woogie Nocturne, for piano (Sam Raphling, Dec. 19, WNYC, N.Y.); Elegy, for viola and piano (Jascha Veissi and Paul Ulanowsky, March 19, N.Y.); Sonata No. 2, for piano (Harry Mayer, March 11, N.Y.); Sonata No. 3, for piano (Lionel Nowak, March 5, N.Y.); String Quartet No. 1 (Greenwich House Music School String Quartet, Feb. 20, WNYC, N.Y.).

Works published: Boogie Woogie Nocturne (E. B. Marks, N.Y.); Outdoor Song (Boston Music Co., N.Y.).

PYLE, FRANCIS J.

b. 1903, South Bend, Ind. Ed.: Oberlin College (A.B.); U. of Washington (A. M.); Eastman School of Music (Ph. D.). Prof. of Theory and Musicology, Drake U. Address: 1535 41 St., Des Moines, Iowa.

First performances: Old River Tune and Clambake, revised for orchestra (Drake-Des Moines Symphony Orchestra, Noyes cond., March 7, Des Moines); Suite for Concert Band (Drake Concert Band, Jan., Des Moines).

RATHAUS, KAROL

b. 1895, Tarnapol, Poland. Studied with Franz Schreker. Member faculty Queens College. Address: 43-55 Kissena Blvd., Flushing, L.I.

World premiere: Chorus from Iphigenia in Aulis (Queens College Choir, Castellini cond., April 16, N.Y.).

READ, GARDNER

b. 1913, Evanston, Ill. Ed.: School of Music, Northwestern U.; National Music Camp; East-

man School of Music. Member of faculty, Cleveland Inst. of Music. Address: Cleveland Inst. of Music, Cleveland, Ohio.

First performances: Pennsylvania, suite for orchestra (Pittsburgh Symphony, Reiner cond., Nov. 21, Pittsburgh); Quiet Music for Strings (National Gallery of Art Sinfonietta, Bales cond., May 9, Washington, D.C.).

Works published: *De Profundis*, for organ (Leeds Music Corp., N.Y.); *Mountain Song*, for a cappella chorus (Elkan-Vogel, Philadelphia); *Passacaglia and Fugue*, for organ (H. W. Gray, N.Y.); *Spiritual*, for string bass or 'cello and piano (M. Witmark, N.Y.); *Threnody*, for flute and piano (M. Witmark, N.Y.).

Awards and other honors: Composers Press Publication Award (for *First Overture*).

RIEGER, WALLINGFORD

b. 1885, Albany, Ga. Ed.: Inst. of Musical Art; Hochschule für Musik, Berlin (B. M.); Cincinnati Conservatory (D. Mus.). Address: 506 W. 113 St., New York 25, N.Y.

First performances: *Sonatina for Violin and Piano* (Anahid Ajemian and Philip Fradkin, Feb. 8, N.Y.); *Symphony No. 3* (CBS

Symphony, Dixon cond., May 16, N.Y.).

Works published: *Sonatina for Violin and Piano* (E. B. Marks, N.Y.); *Symphony No. 3* (Associated Music Publishers, N.Y.).

Awards and other honors: New York Music Critics Circle Award (for *Symphony No. 3*).

ROBERTSON, LEROY

b. 1896, Fountain Green, Utah. Ed.: New England Conservatory. Also studied with Ernest Bloch, Hugo Leichtentritt, Arnold Schoenberg, and Ernst Toch. Head of music dept., U. of Utah. Address: U. of Utah, Salt Lake City, Utah.

First performances: *Punch and Judy Overture* (Utah Symphony, Abravanel cond., Nov. 8, Salt Lake City); *Trilogy*, for orchestra (Detroit Symphony, Krueger cond., Dec. 11, Detroit).

Awards and other honors: Henry H. Reichhold Award (\$25,000 for *Trilogy*).

ROBINSON, EARL

b. 1910, Seattle, Wash. Ed.; U. of Washington (B.M.) Also studied with Aaron Copland. Address: 129 S. Manhattan Pl., Los Angeles, Calif.

First performance: *The Big Ol' Tree*, cantata (Earl Robinson, Orchestra and Chorus, Warnow cond., June, NBC network).

Works published: *Free and Equal Blues*, for voice and piano (Chappell & Co., N.Y.); *Toward the Sun*, for voice and piano (Chappell & Co., N.Y.).

ROGERS, BERNARD

b. 1893, New York. Ed.: Inst. of Musical Art; Cleveland Inst. of Music. Member of faculty, Eastman School of Music. Address: 3184 Elmwood Ave., Rochester, N.Y.

First performances: *A Letter from Pete*, cantata (Lois Marshall, Adam Gaw, Jewish Folk Choir and Toronto Symphony Orchestra, Gartner, cond., April 7, Toronto, Canada); *Symphony No. 4* (Eastman-Rochester Symphony Orchestra, Hanson cond., May 6, Rochester, N.Y.).

Works published: *Elegy to F. D. Roosevelt* (Elkan-Vogel, Philadelphia).

Awards and other honors: Jewish Folk Choir Commission (for cantata, *A Letter from Pete*).

ROHE, ROBERT

b. 1916, New York. Ed.: Cooper Union, N.Y. Double bass with

New Orleans Symphony Orchestra. Address: 148 W. 4 St., New York 12, N.Y.

First performances: *Prelude*, for orchestra (New Orleans Symphony, Freccia cond., Feb., New Orleans); *Three Impressions* for String Orchestra (New Orleans Symphony, Freccia cond., March 8, New Orleans).

Works published: *Concertino for Guitar* (Harry Volpe, N.Y.).

ROREM, NED

b. 1923, Richmond, Ind. Ed.: Juilliard School of Music; Berkshire Music Center. Address: 285 W. 12 St., New York, N.Y.

First performances: *Fantasy and Toccata*, for organ (R. W. Dirkson, June 1, Washington, D. C.); *Four Madrigals*, for chorus (Chorus, Ross cond., April 30, N.Y.); *Mourning Scene*, for voice and string quartet (Zelda Goodman and LaSalle Quartet, Feb. 8, N.Y.); *Sermon on Miracles*, for chorus, soloists, and string orchestra (Soloists, Chorus and Orchestra, Pinkham cond., Nov. 30, Boston).

Works published: *Alleluia*, for voice and piano (Hargail, N.Y.); *The Lordly Hudson*, for voice and piano (Music Press, N.Y.); *Spring and Fall*, for voice

and piano (Music Press, N.Y.); Two Psalms, for voice and piano (Associated Music Publishers, N.Y.).

ROZSA, MIKLOS

b. 1907, Budapest, Hungary. Ed.: U. of Leipzig; Leipzig Conservatory (D. Mus.) Composer and arranger for MGM Studios, Hollywood. Address: MGM Studios, Culver City, Calif.

Works published: Kaleidoscope, for piano (Associated Music Publishers, N.Y.).

Awards and other honors: Academy of Motion Picture Arts and Sciences Award (for film score, *A Double Life*).

SAMINSKY, LAZARE

b. 1882, Odessa, Russia. Ed.: St. Petersburg Conservatory; St. Petersburg U. Musical director, Temple Emanu-El, N.Y. Address: 24 Central Ave., Rye, N.Y.

First performance: Western Psalm, for chorus, organ, piano, and percussion (Temple Emanu-El Choir, Saminsky cond., April 11, N.Y.).

SANDERS, ROBERT L.

b. 1906, Chicago. Ed.: Busch Conservatory. Also studied pri-

vately with Ottorino Respighi, Guy de Lioncourt, Paul Braud, Arthur Dunham, and Eric DeLamarter. Chairman, music dept., Brooklyn College, Brooklyn, N.Y. Address: 7625 6th Ave., Brooklyn, N.Y.

First performances: Lullaby, for voice and piano (Marilyn Neveloff, Feb. 19, WNYC, N.Y.); Six Two-Part Inventions, for piano (Julian de Gray, April 24, N.Y.).

Works published: An American Psalm (Music Press, N.Y.); Quintet for Brass Instruments (Music Press, N.Y.); Sonata in E-flat major, for trombone and piano (Gamble Hinged, Chicago).

SCHNABEL, ARTUR

b. 1882, Lipnik, Carinthia. Studied with Theodor Leschetizky. Concert pianist. Address: 2 West 86 St., New York 24, N.Y.

First performances: Rhapsody for Orchestra (Cleveland Symphony, Szell cond., April 15, Cleveland); Trio (Albeneri Trio, July 8, Tanglewood, Mass.).

Works published. Piano Piece (E. B. Marks, N.Y.).

SCHUMAN, WILLIAM

SERLY, TIBOR

b. 1910, N.Y. Studied privately with Max Persin, Charles Hau biel, and Roy Harris. President, Juilliard School of Music. Address: 241 Elk Ave., New Rochelle, N.Y.

First performance: Symphony No. 4, revised version. (Buffalo Philharmonic, Steinberg cond., Dec. 2, Buffalo).

Awards and other honors: Dallas Symphony Orchestra Commission (\$1,000 for major symphonic work); National Association for American Composers and Conductors Citation for outstanding contribution to music education.

SCOTT, TOM

b. 1912, Campellsburg, Ky. Ed.: U. of Kentucky. Also studied with Dwight Anderson and Harrison Kerr. Folk singer. Address: 53 W. 53 St., New York, N.Y.

First performances: Johnny Appleseed, portrait for orchestra (National Orchestral Association, Barzin cond., March 1, N.Y.); String Quartet (Quartet, Jan. 25, N.Y.); Three Folk Songs (Tom Scott, Jan. 25, N.Y.).

b. Hungary. Ed.: Royal Academy of Music, Budapest. Address: 10 W. 58 St., New York 19, N.Y.

First performances: Rhapsody for Viola and Orchestra (Emanuel Vardi and Chamber Orchestra, Serly cond., Feb. 27, N.Y.).

Works published: Midnight Madrigal (Mills Music Co., N.Y.).

SHAPERO, HAROLD

b. 1920, Lynn, Mass. Ed.: Harvard U. Also studied with Nicolas Slonimsky, Ernst Krenek, Paul Hindemith, and Nadia Boulang er. Address: 56 Clinton Pl., Newton Center, Mass.

First performances: String Quartet (Juilliard Quartet, Aug., Tanglewood, Mass.); Symphony for Classical Orchestra (Boston Symphony, Bernstein cond., Jan. 30, Boston); Variations in C minor, for piano (Harold Shapero, Jan. 1, Boston).

SIEGMESTER, ELIE

b. 1909, New York. Ed.: Columbia U. (A.B.); Juilliard School of Music. Address: 4924-17 Ave., Brooklyn, N.Y.

First performance: Symphony No. 1 (New York Philharmonic-Symphony, Stokowski cond., Oct. 30, N.Y.).

Works published: Prairie Legend, for orchestra (Broadcast Music Inc., N.Y.); Sunday in Brooklyn, for piano (E. B. Marks, N.Y.); Western Suite, for orchestra (Associated Music Publishers, N.Y.).

SMIT, LEO

b. 1921, Philadelphia, Pa. Studied with José Iturbi. Concert pianist. Address: 101 W. 78 St., New York, N.Y.

First performance: Five Pieces for Young People, for piano (Leo Smit, Oct. 4, Sweet Briar, Va.).

Works published: Five Pieces for Young People (E. B. Marks, N.Y.); Two Choral Works, for women's voices (E. B. Marks, N.Y.).

SMITH, DAVID STANLEY

b. 1877, Toledo, Ohio. Ed.: Yale U. (A.B.). Also studied privately with Ludwig Thuille and Charles Widor. Prof. emeritus of music, Yale U. Address: Fairgrounds Rd., Woodbridge, Conn.

First performance: Quartet No. 10, for strings (Gordon Quartet, July 2, Tanglewood, Mass.).

SOWERBY, LEO

b. 1895, Grand Rapids, Mich. Ed.: American Conservatory (Mus. M.); American Academy in Rome. Address: 5396 Blackstone Ave., Chicago, Ill.

Works Published: Poem for Viola and Organ (H. W. Gray, N.Y.); Sonatine for Organ (H. W. Gray, N.Y.).

STEVENS, HALSEY

b. 1908, Scott, N.Y. Ed.: Syracuse U.; U. of California. Asst. prof. music, U. of Southern California.. Address: 5038 W. 116 St., Los Angeles 45, Calif.

First performances: Arioso, for double bass and piano (Alice Lunden, May 4, Los Angeles); Etude, for double bass and piano (Alice Lunden, May 4, Los Angeles); Rondo, for violin and piano (Maurice Wilk and Brooks Smith, Feb. 23, N.Y.); Sonata for Violin and Piano (Maurice Wilk and Halsey Stevens, Aug. 23, Middlebury, Vt.); Sonata No. 3, for piano (John Crown, May 5, Los Angeles); Sonatina, for flute and piano (Mary Louise Nigro and Evelyn Garvey, Nov. 28, Columbus, Ohio); Sonnet, for voice and piano (Jerold Shepherd, Jan. 21, Los Angeles); Suite for Clarinet and Piano (Evenings on the Roof, Dec. 8, Los Angeles).

Works published: Serenade, for viola or clarinet and piano (Music Press, N.Y.); Sonatina, for flute and piano (Broude Bros., N.Y.).

Awards and other honors: Middlebury College Composers Conference Publication Prize (for Sonatina, for flute and piano); Society for the Publication of American Music 1948 Publication Award (for Quintet, for flute, piano, and strings.)

STILL, WILLIAM GRANT

b. 1895, Woodville, Miss. Ed.: Oberlin Conservatory. Also studied with George Chadwick and Edgard Varèse. Address: 3670 Cimarron St., Los Angeles, Calif.

First performances: Danzas de Panama (Waldo Latin-American String Quartet, May 21, Los Angeles); From the Delta, for band (Goldman Band, Richard F. Goldman cond., June 13, N.Y.); Wood Notes, for orchestra (Chicago Symphony, Rodzinski cond., April 22, Chicago).

Works published: Caribbean Melodies (Oliver Ditson, Philadelphia); From the Delta (Leeds Music Corp., N.Y.); Pastorela, for violin and piano (M. Witmark, N.Y.); Twelve Negro Melodies (Francis, Day & Hunter, London).

STRAVINSKY, IGOR

b. 1882, Oranienbaum, Russia. Ed.: U. of St. Petersburg. Also studied with Rimsky-Korsakov and Kalafati. Address: 1260 N. Wetherly Dr., Hollywood 46, Calif.

First performances: Concerto for Piano and Wind Instruments, revised; originally Concerto for Piano and Orchestra. (Elly Kassman and N.Y. Wind Ensemble, Craft cond., Dec. 28, N.Y.); Symphonies of Wind Instruments, revised (NBC Symphony, Ansermet cond., Jan. 31, NBC network); Orpheus, ballet (Ballet Society, Stravinsky cond., April 28, N.Y.).

Awards and other honors: New York Music Critics Circle special citation (for Orpheus, ballet); Juilliard Music Foundation Commission (for string quartet).

STRINGFIELD, LAMAR

b. 1897, Raleigh, N.C. Ed.: Inst. of Musical Art. Address: 206½ South Church St., Charlotte, N.C.

First performance: Shout Freedom, symphonic drama (Norman Cordon and Mecklenburg Orchestra, Stringfield cond., May 20, Charlotte, N.C.).

Works published: Excerpts from *Shout Freedom* (Lamar Stringfield, Charlotte, N.C.).

THOMSON, VIRGIL

b. 1896, Kansas City, Mo. Ed.: Harvard U. Also studied with Heinrich Gebhard, Rosario Scalero, and Nadia Boulanger. Author of *The State of Music* (1939), *The Musical Scene* (1945) and *The Art of Judging Music* (1948). Music critic, New York *Herald Tribune*. Address: 222 W. 23 St., New York 11, N.Y.

First performance: *The Seine at Night*, for orchestra, (Kansas City Philharmonic, Kurtz cond., Feb. 24, Kansas City).

Works published: *Dirge*, for voice and piano (G. Schirmer, N.Y.); *The Mother of Us All*, opera (Music Press, N.Y.); *My Shepherd Will Supply My Need*, for chorus (H. W. Gray, N.Y.).

Awards and other honors: Elected member, National Institute of Arts and Letters; elected to French Legion of Honor.

TOCH, ERNST

b. 1887, Vienna, Austria. Ed.: U. of Vienna. Also studied privately with Willy Rehberg. Author of *The Shaping Forces in*

Music (1948). Address: 811 Franklin St., Santa Monica, Calif.

First performances: *Hyperion: A Dramatic Prelude*, for orchestra (Cleveland Orchestra, Szell cond., Jan. 8, Cleveland); *Profiles*, for piano (Jakob Gimpel, March 9, N.Y.).

Works published: *Hyperion* (Delkas, Los Angeles); *String Quartet*, Op. 70 (Delkas, Los Angeles); *Transcription, Mozart Variations on What the Stupid Rabble Thinks*, for piano and orchestra (Delkas, Los Angeles).

TURNER, GODFREY

b. 1913, Manchester, England. Ed.: Cambridge U. Also studied with Nadia Boulanger. Address: 213 W. 71 St., New York 23, N.Y.

First performances: *Great Paul*, for piano (Ray Lev, Nov. 7, N.Y.); *Gregorian Overture*, for orchestra (Columbus Philharmonic, Solomon cond., Dec. 2, Columbus, Ohio); *Trinity Concerto*, for orchestra (U. of Washington Orchestra, Thor Johnson cond., July, Seattle).

Works published: *Great Paul* (Hargail, N.Y.); *Gregorian Overture* (Associated Music Publishers, N.Y.).

Awards and other honors: American Composers Alliance-Broadcast Music Inc. Contest (\$500 for Gregorian Overture).

VAN VACTOR, DAVID

b. 1906, Plymouth, Ind. Ed.: Northwestern U. Also studied with Paul Dukas. Member of faculty, U. of Tennessee. Address: Dept. of Fine Arts, U. of Tennessee, Knoxville, Tenn.

First performances: Introduction and Presto, for strings (Detroit Symphony, Krueger cond., March 10, Knoxville); Pastoral and Dance, for flute and strings (David Van Vactor and Colorado College Orchestra, Harris cond., Aug. 5, Boulder, Col.).

VERNON, ASHLEY
(MANSCHINGER, KURT)

b. 1902, Zeil, Austria. Ed.; U. of Vienna. Also studied with Anton von Webern and Guido Adler. Address: c/o Manschinger, 119 W. 69 St., New York 23, N.Y.

First performances: Lu Hsing, for voice and orchestra (Shirley Epstein and Eastman-Rochester Symphony, Hanson cond., Oct. 21, Rochester, N.Y.); Rhapsody for Oboe and String Orchestra (Michel Nazzi and Saratoga Festival Orchestra, Adler cond., Sept. 13, Saratoga, N.Y.).

Works published: Rhapsody for Oboe and String Orchestra (Elkan-Vogel, Philadelphia).

Awards and other honors: American Committee for Emigré Scholars, Writers and Artists Fellowship (\$900 for one-act opera); First prize, *Music News* Composers Contest (for Rhapsody for Oboe and String Orchestra).

VERRALL, JOHN

b. 1908, Britt, Iowa. Ed.: U. of Minnesota (A.B., B.M.); Royal College of Music, London; Liszt Conservatory, Hungary; Inst. of Musical Art. Also studied with Donald Ferguson, Aaron Copland, Roy Harris, and Zoltan Kodaly. Address: 116 Pinehurst Ave., New York 33, N.Y.

First performances: Humoresque for Winds (Wolff Chamber Players, Feb. 18, N.Y.); Prelude and Allegro for Strings (Illinois Symphony, Kuypers cond., March 12, Urbana, Ill.); Sonata for Horn and Piano (John Barrows and Ward Davenny, May 18, Hartford, Conn.); Theme and Variations, for piano (James Sykes, Feb. 11, N.Y.).

Works published: Ah, Come Sweet Night, for chorus (Music Press, N.Y.); Serenade for Five Wind Instruments (Music Press, N.Y.).

WAGNER, JOSEPH

b. 1900, Springfield, Mass. Ed.: New England Conservatory; Boston U. College of Music. Also studied with Alfredo Casella, Felix Weingartner, Pierre Monteux, and Nadia Boulanger. Conductor, Duluth Symphony Orchestra. Address: 622 W. 118 St., New York, N.Y.

First performances: Radio City Snapshots (St. Paul Pops Orchestra, Wagner cond., Aug. 6, St. Paul, Minn.); Sonata in A major for piano (Andor Foldes, March 21, N.Y.); Sonata No. 2 for violin (John Creighton Murray, April 29, Brussels, Belgium).

WALD, MAX

b. 1889, Litchfield, Ill. Studied with W. Keller. A. O. Anderson and Vincent d'Indy. Member of faculty, Chicago Musical College. Address: 64 E. Van Buren St., Chicago, Ill.

First performances: The Bright Season, for piano (Gloria Bader, Oct. 8, Chicago); Three Poems, for soprano, string quartet, and piano (Lola Hutchinson, Gloria Bader, and Manuscript Society Quartet, Oct. 8, Chicago).

WARD, ROBERT

b. 1917, Cleveland, Ohio. Ed.: Eastman School of Music; Juilliard Graduate School. Also studied with Aaron Copland. Member of faculties, Columbia U., Juilliard School of Music. Address: 120 Claremont Avenue, New York City, N.Y.

First performance: Symphony No. 2 (National Symphony, Kindler cond., Jan. 25, Washington, D.C.).

Awards and other honors: Juilliard Music Foundation commission (for short choral work).

WEAVER, POWELL

b. 1890, Clearfield, Pa. Ed.: Inst. of Musical Art. Also studied with Pietro Yon, Ottorino Respighi, and Edward D. Dethier. Address: 5535 Central St., Kansas City 2, Mo.

First performance: Fugue for Strings (Kansas City Philharmonic, Kurtz cond., Oct. 14, Kansas City).

Works published: Now the Day Is Over, anthem (Galaxy Music Corp., N.Y.); Praise the Lord His Glories Show, sacred song (Galaxy Music Corp., N.Y.).

WEBER, BEN

b. 1916, St. Louis, Mo. Ed.: Public schools. Address: 230 W. 11 St., New York 14, N.Y.

First performances: Ballade, for 'cello and piano (Claus Adam and Ben Weber, April 11, N.Y.); Sonata No. 1 for Violin and Piano (Abram Loft and Alvin Bauman, Nov. 29, N.Y.); Sonata No. 2 for Violin and Piano (Broadus Erle and Harriet Salsbury, Feb. 7, N.Y.); Three Pieces, for piano (William Masselos, Nov. 22, N.Y.).

WEIGEL, EUGENE

b. 1910, Cleveland. Ed.: Western Reserve U., Yale U. (B.M.) Assoc. prof. of theory, U. of Illinois School of Music. Address: U. of Illinois, Urbana, Ill.

First performances: The Fall of the Leaf, for baritone and string quartet (Bruce Foote and Walden Quartet, Nov. 2, Chicago); Festival Fanfare, for orchestra (U. of Illinois Symphony, March 13, Urbana, Ill.).

Awards and other honors: Wilbur W. Merkel commission, for work for large orchestra.

WEINBERG, JACOB

b. 1879, Odessa, Russia. Ed.: Moscow Conservatory. Also studied privately with Theodor Leschetizky. Address: 135 W. 84 St., New York 24, N.Y.

First performance: Isaiah, oratorio (Evelyn Sachs, Emile Renan, YMHA Chorus and A. D. Richardson, organ, Binder cond., Feb. 21, N.Y.).

Works published: Canzona, for violin and piano (Transcontinental Music Corp., N.Y.); Five Hebrew Melodies, for piano (Transcontinental Music Corp., N.Y.); Thirty Hymns and Songs (Transcontinental Music Corp., N.Y.).

WIGGLESWORTH, FRANK, JR.

b. 1918, Boston. Ed.: Bard College (B.S.); Converse College (M. Mus.). Member of faculty, Columbia U. Address: 219 Mulberry St., New York 12, N.Y.

First performances: Exotic Thoughts, for flute (Theodore Strongin, April 15, N.Y.); Sleep Be calmed, for chorus and orchestra (Columbia U. Chorus and Orchestra, April 17, N.Y.); Three Sound Pieces, for piano (Gregory Tucker, Nov. 3, Boston); Trio, for strings (New Music Trio, April 20, N.Y.).

WILDER, ALEC

b. 1907, Rochester. Ed.: Eastman School of Music. Address: Hotel Algonquin, New York City, N.Y.

First performance: Piece for Orchestra (Rochester Philharmonic, Leinsdorf cond., Nov. 20, Rochester).

ZADOR, EUGENE

b. 1895, Bataszek, Hungary. Ed.: Academy of Music, Vienna; Leipzig Conservatory. Address: 1433 N. Sycamore Ave., Hollywood 28, Cal.

First performances: The Lonely Wayfarer (Erika Davis, Oct. 4, Hollywood); The Rondells (So-

Hito de Solis, May 4, Hollywood).

ZIMBALIST, EFREM

b. 1889, Rostov on the Don, Russia. Ed.; St. Petersburg Conservatory. Concert violinist. Director, Curtis Inst. Address: Curtis Inst. of Music, Rittenhouse Sq., Philadelphia 3, Pa.

First performance: Concerto in C-sharp minor for Violin and Orchestra (Efrem Zimbalist, Philadelphia Orchestra, Ormandy cond., Nov. 28, Philadelphia).

IV WORLD PREMIERES

THE LISTING that follows includes the most important world premieres which took place in this country during the calendar period of this Yearbook, i.e. June 1947 to May 1948, inclusive. The symbol (*) is used where compositions are discussed in the Chronicle of Events.

ADAM, CLAUS

Sonata, for piano (Jack Maxim, May 2, N.Y.).

ADOMIAN, LAN

Five Preludes by Shostakovich, transcribed for orchestra (St. Louis Symphony, Golschmann cond., Feb. 21, St. Louis).

ALIFERIS, JAMES

*Symphony No. 1 (Minneapolis Symphony, Mitropoulos cond., March 19, Minneapolis).

ALLEN, CREIGHTON

Four American Dances, for piano (Creighton Allen, Jan. 27, N.Y.).

ALLEN, PAUL HASTINGS

Mamzelle Figaro, comic opera (Babylon Symphony and soloists, Vrionides cond., May 20, Lindenhurst, Long Island, N.Y.).

ANDERSON, LEROY

Sarabande, for orchestra (Boston Pops Orchestra, Fiedler cond., May 27, Boston).

Sleigh Ride, for orchestra (Boston Pops Orchestra, Fiedler cond., May 4, Boston).

ANDERSON, WALTER F.

Fantasy for Harmonica and Orchestra (John Sebastian and Cleveland Summer Orchestra, Ringwall cond., July 23, Cleveland).

ANTHEIL, GEORGE

Toccata, for piano (Frederick Marvin, March 15, Los Angeles).

ARNELL, RICHARD

Punch and the Child, ballet (Ballet Society, Nov. 12, N.Y.).

AVSHALOMOFF, JACOB

Prophecy, for chorus, tenor, and organ (David Puttermann and Park Ave. Synagogue Choir, Helfman cond., May 7, N.Y.).

BABIN, VICTOR

First String Quartet (Fine Arts Quartet, Feb. 18, Chicago).

BACH, JOHANN SEBASTIAN

Adagio and Fugue, arr. for orchestra by Guido Guerrini (Indianapolis Symphony, Sevitzky cond., Nov. 6, Indianapolis).

Chorale-Prelude, Kyrie, Gott heiliger Geist, arr. for orchestra by Hershy Kay (New York Philharmonic-Symphony, Hendl cond., Jan. 17, N.Y.).

Toccata and Fugue in D minor, arr. for orchestra by Eugene Ormandy (Philadelphia Orchestra, Ormandy cond., Sept. 26, Philadelphia).

BACON, ERNST

Caliban, for basso and piano (J. Herbert Swanson, April 20, N.Y.).

Devilish Mary, for soprano and piano (Cathalene Parker, March 28, N.Y.).

A Red, Red, Rose, for soprano and piano (Cathalene Parker, March 28, N.Y.).

BARBER, SAMUEL

*Knoxville: Summer of 1915, for soprano and orchestra (Ele-

[WORLD PREMIERES

nor Steber and Boston Symphony, Koussevitzky cond., April 9, Boston).

*Medea, ballet suite for orchestra (Philadelphia Orchestra, Ormandy cond., Dec. 5, Philadelphia)

BARLOW, WAYNE

Rondo Overture, for orchestra (Columbus Philharmonic, Solomon cond., Jan. 31, Columbus, Ohio).

Sonata, for piano (José Echaniz, May 5, Rochester, N.Y.).

BARTH, HANS

Sonata, for piano, Op. 27 (Hans Barth, May 7, Jacksonville, Fla.).

BAUER, MARION

Aquarelles, for piano (Joyce Stratton, April 2, N.Y.).

At the New Year, for mixed voices (NAACC Chorus, Swing cond., Dec. 20, N.Y.).

A Fancy, for piano (Dorothy Eustis, Dec. 5, N.Y.).

The Harp, for contralto and piano (Anne Katz, May 9, N.Y.).

Prelude and Fugue, for flute and piano (Edith Sagul, Feb. 17, WNYC, N.Y.).

Prelude and Fugue, for flute and string orchestra (Laura Spievo-gel and Washington Square Orchestra, Heerman cond., April 28, N.Y.).

*Sun Splendor, for orchestra (New York Philharmonic-Symphony, Stokowski cond., Oct. 25, N.Y.).

The Swan, for contralto and piano (Anne Katz, May 9, N.Y.).

Two Patterns, for piano (Mathilde McKinney, Dec. 8, N.Y.).

BAZELON, IRWIN

Sonata, for piano (Bernardo Segall, Feb. 8, N.Y.).

BEATTY, IVAN

Tonata, for orchestra (Buffalo Philharmonic Summer Pops, Ressel cond., July 15, Buffalo, N.Y.).

BECKER, JOHN J.

Soundpiece No. 1, for piano and strings (John White and Southwest Music Festival ensemble, Roy Harris cond., Aug. 8, Colorado Springs, Col.).

Soundpiece No. 4, for string quartet (Fine Arts Quartet, Oct. 19, Lake Forest, Ill.).

BEESON, JACK

Sonata, for piano (Anley Loran, April 4, N.Y.).

BENNETT, ROBERT RUSSELL

Allemande, for violin (Louis Kaufman, March 25, N.Y.).

Six Souvenirs, for two flutes and piano (John and Mildred Hunt Wummer and Robert Russell Bennett, Feb. 29, N.Y.).

Sonatine, for voice and harp (Jean Love and Laura Newell, Oct. 1, N.Y.).

A Song Sonata, for violin and piano (Benno and Sylvia Rabinof, Nov. 29, N.Y.).

BEREZOWSKY, NICOLAI

Passacaglia, for theremin and orchestra (Lucie Bigelow Rosen, Feb. 29, N.Y.).

BERG, CHERNEY

Quintet for Flute and Strings (Norman Chapman and New Music Quartet, May 25, N.Y.).

BERGER, ARTHUR V.

Partita, for piano (Leo Smit, Feb. 21, WNYC, N.Y.).

Suite, for piano (Robert Cornman, Feb. 15, WNYC, N.Y.).

[WORLD PREMIERES

Three Bagatelles, for piano (Andor Foldes, March 21, N.Y.).

Three Pieces, for strings (Ballet Society Orchestra, Barzin cond., March 22, N.Y.).

BERGER, JEAN

Trois Esquisses, for violin and piano (Frances Magnes, Nov. 19, N.Y.).

BERGERSON, BALDWIN

Far Harbor, opera (Ballet Society, Jan. 22, N.Y.).

BERGSMA, WILLIAM

*The Fortunate Islands, for orchestra (WOR Orchestra, Levin cond., Jan. 11, WOR, N.Y.).

BERKOWITZ, SOL

Scherzo, for piano (Ray Lev, Nov. 7, N.Y.).

Sonata, for piano (Sol Berkowitz, Dec. 7, Brooklyn, N.Y.).

Song Cycle, for tenor (Charles Haywood, Feb. 13, WNYC, N.Y.).

BINDER, ABRAHAM W.

Six American Folk Songs, for voice and piano (Emile Renan, Feb. 14, WNYC, N.Y.).

Variations on a Cowboy Theme, for piano (Hadassah Binder, Feb. 14, WNYC, N.Y.).

BLITZSTEIN, MARC

Dance, from ballet, Show, for piano (Ray Lev, Nov. 7, N.Y.).

BLOCH, SUZANNE

Blessed Is the Match, for chorus and organ (Park Ave. Synagogue Choir, Helfman cond., May 7, N.Y.).

BOHNHORST, FRANK

Tom Joad Ballet, for piano (Bruno Eisner, Feb. 14, N.Y.).

BOLIN, NICK

*California Sketches, for orchestra (Hollywood Bowl Symphony, Glasser cond., July 12, Hollywood).

BORKOVEC, PAVEL

String Quartet (Stuyvesant String Quartet, April 12, N.Y.).

BORNSCHEIN, FRANZ

Joy, for mixed chorus (Baltimore Music Club Chorus, May 8, NBC network).

BOTTJE, WILL GAY

Fire, symphonic poem (U. of Washington Orchestra, Thor Johnson cond., July 16, Seattle).

She stoops To Conquer, overture (Winston-Salem Civic Orchestra, March 14, Winston-Salem, N.C.).

Sinfonietta, for string orchestra (Saratoga Festival Orchestra, Adler cond., Sept. 13, Saratoga, N.Y.).

BOWLES, PAUL

Six Dances, for piano (Josefina Megret, Nov. 27, N.Y.).

Three, for voice and piano (William Horne, Sept. 30, N.Y.).

BRADLEY, WILL

Three Arithmeticals, for trombone and piano (Will Bradley, April 12, N.Y.).

BRAHMS, JOHANNES

Edward, arranged for narrator and orchestra by Vittorio Giannini (Monty Woolley and Saratoga Festival Orchestra, Adler cond., Sept. 9, N.Y.).

BRANScombe, GENA

Afar on the Purple Moor, for male chorus (Mendelssohn Club,

Werrenrath cond., May 19, Albany, N.Y.).

Coventry's Choir, for voice and piano (Floyd Worthington, Feb. 21, WNYC, N.Y.).

The Lord Is Our Fortress, for Women's chorus (Branscombe Choral, Branscombe cond., May 6, N.Y.).

BRANT, HENRY

Credo for Peace, for mixed chorus (Park Ave. Synagogue Choir, Helfman cond., May 7, N.Y.).

A Requiem in Autumn, for orchestra (Orchestra conducted by Brant, May 17, N.Y.).

*Symphony No. 1 (Cincinnati Symphony, Johnson cond., Jan. 29, Cincinnati).

BRITAIN, RADIE

From Far Away, for soprano and piano (Florence Dupree, May 20, Los Angeles).

Nocturne, for orchestra (Atlanta Symphony, Sopkin cond., March 28, Atlanta, Ga.).

Serenata Sorrentina, for orchestra (Amarillo Symphony, Barron cond., April 8, Amarillo, Texas).

BROGUE, ROSLYN

Suite for Orchestra (Boston Civic Symphony, Cherkassky cond., April 29, Boston).

BROTT, ALEXANDER

*Fancy and Folly, for orchestra (St. Louis Symphony, Golschmann cond., Jan. 16, St. Louis).

BROWN, MERTON

Chorale, for Strings (Galimir Quartet, March 13, N.Y.).

Sonata, for piano (William Masselos, March 13, N.Y.).

Trio, for strings (Broadus Erle, Abram Loft, Claus Adam, Feb. 7, N.Y.).

BRUNNER, MIRIAM

Five Songs (Dorothy Dowson, Feb. 18, WNYC, N.Y.).

CAGE, JOHN

Dream, dance music (Merce Cunningham and John Cage, May 1, San Francisco).

Nocturne, for violin and piano (Anahid Ajemian, Oct. 23, N.Y.).

Sonata and Interludes, for piano (John Cage, April, Los Angeles).

[WORLD PREMIERES

CADZOW, DOROTHY

Northwestern Sketches (U. of Washington Orchestra, Aug. 20, Seattle).

CAILLIET, LUCIEN

Love Song, ballet based on Schubert's music (Ballet Russe, April 5, Rochester).

CARNEVALE, LUIGI

Canto Dantesco, for orchestra (Pennsylvania Philharmonic, Carnevale cond., Nov. 20, Philadelphia).

CASTELNUOVO-TEDESCO, MARIO

Suite in Italian Style, for piano (Jakob Gimpel, March 9, N.Y.).

CERBONESCHI, A.

Poème symphonique, for orchestra (Springfield Symphony, Leslie cond., March 30, Springfield, Mass.).

CESANA, OTTO

American Suite, for orchestra (Boston Symphony, Fiedler cond., March 7, Boston).

CHAJES, JULIUS

Fugue in A minor, for organ (Alexander D. Richardson, Feb. 20, WNYC, N.Y.).

CHANLER, THEODORE

Prelude and Fugue, for harpsichord (Carol Greenfield, Feb. 19, WNYC, N.Y.).

CHAPPLE, STANLEY

Fanfare, for orchestra (St. Louis Philharmonic, Chapple cond., Nov. 6, St. Louis).

CHASINS, ABRAM

Fledermaus-Fantasy, for two pianos (Abram Chasins and Constance Keene, April 24, WQXR, N.Y.).

CHIAFFARELLI, ALBERTA

Scherzo, from Blue Destiny Symphony (Cleveland Summer Orchestra, Ringwall cond., Aug. 9, Cleveland).

CLOKEY, JOSEPH W.

Partita in G minor, for organ and strings (Edouard Nies-Berger and Chamber orchestra, Berger cond., Oct. 5, N.Y.).

COHN, ARTHUR

Dirge, from Histrionics, for large string orchestra (WOR String Orchestra, Levin cond., March 7, WOR, N.Y.).

COHN, JAMES

Nocturne, for orchestra (All-Veterans Orchestra, London cond., Feb. 7, N.Y.).

COLLINS, ANTHONY

Raisins and Almonds, for violin (Louis Kaufman, March 25, N.Y.).

COMMINS, DOROTHY BERLINER

All Around the Mulberry Bush, variations for piano (Dorothy Commins, Feb. 27, N.Y.).

CONE, EDWARD T.

Sonata for piano (E. T. Cone, April 30, Greensboro, N.C.).

CORDERO, ROQUE

Preludios, for piano (Sophia Melvin, April 19, N.Y.).

COWELL, HENRY

*Big Sing, for orchestra (Indianapolis Symphony, Sevitzky cond., Feb. 28, Indianapolis).

*Hymn and Fuguing Tune, No. 2, revised version (National Symphony, Kindler cond., Dec. 17, Washington, D.C.).

*Short Symphony (Boston Symphony, Burgin cond., Oct. 25, Boston).

Sonata for Violin and Piano (Sol Babitz and Henry Cowell, Nov. 8, Los Angeles).

COWLES, CECIL

Legend of the Hill, for voice and piano (Floyd Worthington, Feb. 21, WNYC, N.Y.).

COX, SIDNEY

Psalm No. 23, for chorus (Cornell U., April 16, Ithaca, N.Y.).

CRESCENTI, PASQUALI

Children at Play, for orchestra (Joliet Symphony, Crescenti cond., May 2, Joliet, Ill.).

CRESTON, PAUL

*Fantasy, for trombone and orchestra (Robert Marsteller and Los Angeles Philharmonic, Walenstein cond., Feb. 12, Los Angeles).

CROWE, WILLIAM

Water Hyacinths, for piano (Creighton Allen, Jan. 23, N.Y.).

CRUMB, GEORGE, JR.

Poème, for orchestra (Charleston Symphony, Modarelli cond., April 4, Charleston, W. Va.).

DAHL, INGOLF

Divertimento for Viola and Piano (Milton Thomas and Ingolf Dahl, March 8, Los Angeles).

Hymn and Toccata, for piano (Ingolf Dahl, Dec. 8, Los Angeles).

DANIELS, MABEL

Digressions, for string orchestra (National Gallery of Art Sinfonetta, Bales cond., May 9, Washington, D.C.).

DELFIN, CARMELINA

Sonata, for piano (Carmelina Delfin, April 8, N.Y.).

DELLO JOIO, NORMAN

*Concerto for Harp and Chamber Orchestra (Carlos Salzedo and Little Orchestra Society, Scherman cond., Nov. 8, N.Y.).

Duo Concertante, for two pianos (Appleton and Field, No. 22, N.Y.).

Piano Sonata No. 3 (Jorge Bolet, Nov. 16, N.Y.).

*Symphonic Dances, for orchestra (Pittsburgh Symphony, Reiner cond., Feb. 1, Pittsburgh).

DE RUBERTIS, N.

The Nile, for orchestra (Oklahoma Symphony, Alessandro, cond., April 20, Oklahoma City).

DES MARAIS, PAUL

Sonata, for piano (Luise Vosgerchian, Feb. 15, WNYC, N.Y.).

DIAMOND, DAVID

Brigid Song, for tenor and piano (William Horne, Sept. 30, N.Y.).

Canticle and Perpetual Motion, for violin and piano (Tossy Spivakovsky, Oct. 21, N.Y.).

Longing for Jerusalem, for chorus and organ (Park Ave. Synagogue Choir, Helfman cond., May 7, N.Y.).

*Music for Shakespeare's Romeo and Juliet (Little Orchestra Society, Scherman cond., Oct. 20, N.Y.).

*Symphony No. 4 (Boston Symphony, Bernstein cond., Jan. 23, Boston).

DI BIASE, EDOARDO

Fantasia for Clarinet and Piano (Attilio Poto and Warren Rich, Feb. 19, WNYC, N.Y.).

*Music for Orchestra (National Orchestra Association, Barzin cond., March 1, N.Y.).

DI BONAVVENTURA, SAM ALBERT

Oh, There Shall Come a Day, for chorus (Our Lady of the Lake College Chorus March 4, San Antonio).

Suite Antique, for orchestra (Austin Symphony, Buytendorp cond., March 31, Austin, Texas). Terrytown Tinker, for chorus (Our Lady of the Lake College Chorus, March 4, San Antonio).

DONATO, ANTHONY

Precipitations, for violin and piano (Erno Valasek, Oct. 6, N.Y.).

DONOVAN, RICHARD

How Should I Love, for women's voices (St. Cecilia Club Glee Club, Jan., N.Y.).

Hymn to the Night, for women's voices (Smith College Glee Club, Feb., Northampton, Mass.).

Paignion, for organ (Carl Weinrich, May 13, N.Y.).

Two Chorale Preludes, for organ (Luther Noss, Jan. 27, N.Y.).

DOUGHERTY, CELIUS

Primavera, for soprano and piano (Ellabelle Davis, Jan. 13, N.Y.).

DROZDOFF, VLADIMIR

Sonata Elegia (Vladimir Drozdoft, Oct. 29, N.Y.).

DUBENSKY, ARCADY

Serenade, for orchestra (Saratoga Festival Orchestra, Adler cond., Sept. 6, Saratoga, N.Y.).

DUBENSKY, LEO

Andante, for violin and orchestra (Saratoga Festival Orchestra, Adler cond., Sept. 11, N.Y.).

DUKE, JOHN

The Bird, for soprano and piano (Bido Sayao, Sept. 8, NBC network).

Calvary, for contralto and piano (Jean Watson, Dec. 12, N.Y.).

Luke Havergal, for contralto and piano (Jean Watson, Dec. 12, N.Y.).

Richard Cory, for contralto and piano (Jean Watson, Dec. 12, N.Y.).

DUNLAP, PAUL

Tequila, for orchestra (Columbus Philharmonic, Solomon cond., Dec. 30, Columbus, Ohio).

[WORLD PREMIERES

EFFINGER, CECIL

Concerto for Piano and Orchestra (Joseph Block and Denver Symphony, Effinger cond., March 21, Denver).

Little Suite for Piano (Johana Harris, July 8, Colorado Springs).

Suite for Orchestra (Michigan U. Orchestra, Dunlap cond., Jan. 17, Ann Arbor).

EIGER, WALTER

*American Youth Overture (National Orchestral Association, Barzin cond., March 1, N.Y.).

EISLER, HANNS

Sonata for Violin and Piano (Tossy Spivakovsky, Feb. 28, N.Y.).

ELLIS, MILDRED

Prelude, from the Suite, From the Southland, arr. for two pianos (Mildred Ellis and LaVerne Miller Bryant, Aug. 15, Johnson City, Tenn.).

ELWELL, HERBERT

*Pastorale, for voice and orchestra (Marie Simmelink-Kraft and Cleveland Orchestra, Szell cond., March 25, Cleveland).

EMILE, ANDERS

FINNEY, ROSS LEE

King Harald, opera in three acts (Hunter College and Mannes Music School groups, Bamberger cond., Jan. 7, N.Y.).

ENGELBRECHT, RICHARD

Six Songs on Ancient Japanese Poems, for soprano and piano (Magdalena Nicol, Jan. 5, N.Y.).

ENESCO, GEORGES

Quartet No. 2 in D minor, Op. 30 (Milton Katims and Albeneri Trio, Oct. 31, Washington, D.C.).

ENSINGER, HAROLD J.

Symphony (Flint Symphony, Norton cond., May 16, Flint, Mich.).

ETLER, ALVIN

Concerto for Wind and Strings (Eastman Little Symphony, Fen nell cond., May 9, Rochester).

*Passacaglia and Fugue, for orchestra (Pittsburgh Symphony, Reiner cond., Feb. 13, Pittsburgh).

EVANS, PHILIP

Two Songs (J. Herbert Swanson, April 20, N.Y.).

String Quartet No. 4 in A minor (Kroll Quartet, Dec. 31, Cambridge, Mass.).

Seven Spherical Madrigals, for mixed chorus (Claremont Madrigal Society, Pattison cond., May 3, Claremont, Calif.).

Two Madrigals, for mixed chorus (Temple Emanu-El Choir, Saminsky cond., April 11, N.Y.).

FISCHER, IRWIN

Pearly Bouquet, for strings and celeste (Columbus Philharmonic, Solomon cond., Feb. 14, Columbus, Ohio).

Sketches from Childhood, for orchestra (Columbus Philharmonic, Solomon cond., Dec. 13, Columbus, Ohio).

FITELBERG, JERZY

First Violin Concerto (Nicolai Berezowsky and CBS Symphony, Brief cond., Dec. 7, CBS network).

Studies for Three Clarinets (May 9, WNYC, N.Y.).

FLETCHER, GRANT

*An American Overture (East man-Rochester Symphony, Hanson cond., Oct. 20, Rochester, N.Y.).

FORRELL, GENE

Abstraction, for 'cello and piano
(Harold Begin, Dec. 21, N.Y.).

FOSS, LUKAS

String Quartet in G major (Juilliard Quartet, May 14, N.Y.).

FRANCO, JOHAN

Two pieces, for piano (Johan Franco, Jan. 25, N.Y.).

FREDERICKSEN, SIGURD

Symphony No. 1 (Glendale Symphony, Guidi cond., Feb. 9, Glendale, Calif.).

FREED, ISADORE

Passacaglia, for 'cello (Leonard Rose, Nov. 26, N.Y.).

Postscripts, suite for chorus (Branscombe Choral, Branscombe cond., May 7, N.Y.).

*Princess and the Vagabond, opera (Hartt Opera Guild, Paranova cond., May 13, Hartford, Conn.).

FROMM, HERBERT

Anim z'miros, for chorus (Chorus, Weiner cond., April 4, WJZ, N.Y.).

[WORLD PREMIERES

Lamentation of David, for voice and piano (Anne Katz, May 9, N.Y.).

Psalm 23, for chorus (Chorus, Weiner cond., April 4, WJZ, N.Y.).

Psalm 97, for chorus (Chorus, Fromm cond., March 21, WBZ, Boston).

FUCHS, LILLIAN

Jota, for violin and piano (Joseph Fuchs, Nov. 5, N.Y.).

FULEIHAN, ANIS

Five Tributes, for piano (Patricia Bankman, March 4, N.Y.).

FULLER, DONALD

Three Songs (Margot Rebeil, April 12, N.Y.).

GANDAR, JENNIFER

The Silvered Rim, for chorus (Temple Emanu-El Choir, Saminsky cond., April 11, N.Y.).

GERSCHEFSKI, EDWIN

*Half-Moon Mountain, for baritone, women's chorus, and orchestra (Spartanburg Symphony, Sanjuan cond., April 30, Spartanburg, S.C.).

GIANNINI, VITORIO

Concerto Grosso of Vivaldi, free transcription for orchestra (Cincinnati Symphony, Johnson cond., Oct. 10, Cincinnati).

Edward, ballad by Johannes Brahms, transcribed for narrator and orchestra (Monty Woolley and Saratoga Festival Orchestra, Adler cond., Sept. 9, Saratoga, N.Y.).

Sonata for Violin Alone (Ruggiero Ricci, Oct. 5, N.Y.).

GIDEON, MIRIAM

Allegro, for woodwinds (Manhattan Wind Quintet, March 30, N.Y.).

How Goodly Are Thy Tents, for women's chorus (United Temple Chorus, Freed cond., April 10, N.Y.).

GILLIS, DON

Four Scenes from Yesterday, for orchestra (San Antonio Symphony, Reiter cond., March 16, San Antonio).

Intermission Ten Minutes, for orchestra (Buffalo Philharmonic Summer Pops Orchestra, Ressel cond., Aug. 19, Buffalo, N.Y.).

*The New America, for orchestra (Connecticut Symphony,

Saidenberg cond., March 31, Bridgeport, Conn.).

Portrait of a Frontier Town, for orchestra (Cincinnati Symphony, Johnson cond., Feb. 21, Cincinnati).

Silhouettes, for trio (NBC Trio, Nov. 30, NBC network).

GOEB, ROGER

Quintet, for piano and strings (Reino Lumoa and Stuyvesant Quartet, April 12, N.Y.).

GOLDEN, MURRAY

Quartet, for bassoon, piano, and strings (Quartet, Feb. 20, WNYC, N.Y.).

Toccata, for piano (Lucy Brown, Feb. 22, WNYC, N.Y.).

GOLDMAN, RICHARD FRANKO

The Lee Rigg, for piano (Andor Foldes, March 21, N.Y.).

GOROCHOV, YEDIDIA

Lecha Dodi (Park Ave. Synagogue Choir, Helfman cond., May 7, N.Y.).

GOULD, MORTON

Fall River Legend, ballet (Agnes de Mille and company, Gould cond., April 22, N.Y.).

Holiday Music, for orchestra (New York Philharmonic-Symphony, Hendl cond., Oct. 18, N.Y.).

GRAINGER, PERCY

*The Power of Rome and the Christian Heart, for large band, organ, piano, and extra percussion (The Goldman Band, Grainger cond., Jan. 3, N.Y.).

Youthful Suite, for orchestra (Indianapolis Symphony, Sevitzky cond., Feb. 22, Indianapolis).

GREEN, RAY

New set, concertante for viola and orchestra (George Wargo and National Gallery of Art Sinfonietta Bales cond., May 30, Washington, D.C.).

Jig for a Concert, for two pianos (Fanny Henbest and Margaret Tolson, March 19, Washington, D.C.).

GRETCHANINOFF, ALEXANDER

Sonata, for piano, Op. 174 (Vasily Zavadsky, April 20, N.Y.).

GROFÉ FERDE

Phillipiana, for band (Phillips U. Band, April 6, Enid, Okla.).
Symphonic Serenade, for cham-

[WORLD PREMIERES

ber orchestra (Chamber Orchestra, May 24, Santa Monica, Calif.).

GUARNIERI, CAMARGO

*Prologo e Fuga, for orchestra (Boston Symphony, Carvalho cond., Dec. 26, Boston).

GUERRINI, GUIDO

Adagio and Fugue by Bach, transcribed for orchestra (Indianapolis Symphony, Sevitzky cond., Nov. 6, Indianapolis).

*La Città perduta, for mezzo-soprano, basso, chorus, and orchestra (Rosalind Nadell, Julius Huehn, Indianapolis Symphonic Choir, and Indianapolis Symphony, Sevitzky cond., April 2, Indianapolis).

HAIEFF, ALEXEI

Five Pieces, for piano (Leo Smit, Feb. 21, WNYC, N.Y.).

HAINES, EDMUND

Five DivERSIONS, for piano (Edmund Haines, Feb. 14, WNYC, N.Y.).

Sonatina for flute (Otto Luening, Dec. 11, Bard College, N.Y.).

HARNELL, JOSEPH

Dream, for soprano and piano
(Arlene Carmen, March 28,
N.Y.).

HARRIS, ROY

*Mass for Men's Voices and Organ
(Princeton U. Chapel Choir,
Weinrich cond., May 13, N.Y.).

The Quest, for orchestra (In-
dianapolis Symphony, Sevitzky
cond., Jan. 29, Indianapolis).

*Theme and Variations, for ac-
cordion and orchestra (Andy
Rizzo and Orchestra, Harris
cond., June 1, Chicago).

Toccata, for violin and piano
(Madeleine Carrabo, April 29,
N.Y.).

HARRISON, LOU

Open Road (Chamber Group,
Harrison cond., Nov., N.Y.).

Suite for Strings (Chamber Or-
chestra, Barzin cond., May,
N.Y.).

HART, WELDON

Pennyrike Overture, for orches-
tra (Nashville Symphony, Strick-
land cond., Feb. 24, Nashville).

HAUBIEL, CHARLES

Five Pieces for Five Winds (Dal-
croze Wind Ensemble, March 12,
N.Y.).

Madonna, for soprano and piano
(Julia Keesling, March 30, N.Y.).

Nuances, for flute and piano
(Mildred Hunt Wemmer and
Shirley Van Brunt, March 22,
N.Y.).

Romanza, for violin, 'cello, and
piano (Carl Tollesen, Gerald
Maas, Charles Haubiel, Feb. 15,
Brooklyn, N.Y.).

Shadows for violin and piano
(Gunnar Knudson and Charles
Haubiel, Dec. 9, N.Y.).

HAUFRECHT, HERBERT

Passacaglia and Fugue, for piano
(Lucy Brown, Feb. 22, WNYC,
N.Y.)

Salem Story, for chorus and small
orchestra (Stage for Action,
March 12, N.Y.). *

Speak, for You Must, for chorus
(De Pauw's Infantry Chorus,
Sept. 21, Rockland, Me.).

HEILNER, IRWIN

The Traveler, for contralto and
piano (Ruth Kisch-Arndt, Feb.
22, N.Y.).

HELPER, WALTER

How Long O Jehovah, for chorus (Williams College Glee Club and Hunter College Chorus, May 22, N.Y.).

HELFMAN, MAX

Michomochko, for chorus and organ (Park Ave. Synagogue Choir, Helfman cond., May 7, N.Y.).

Peer Gynt, incidental music for orchestra (Actors Laboratory Theater, Sept. 27, Los Angeles). Song of the Undefeated, for chorus and orchestra (Orchestra and Chorus, Heymann cond., Feb. 15, Los Angeles).

HELM, EVERETT

Quartet in F major for Woodwinds (Wolff Chamber Players, Feb. 18, N.Y.).

Sonata for Flute and Piano (Carleton Sprague Smith and Luise Vosgerchian, Feb. 15, WNYC, N.Y.).

Sonata for Viola and Piano (Louis Kievman and Ingolf Dahl, Feb. 9, Los Angeles).

Three Songs, for violin and piano (Rivka Mandelkern, March 14, N.Y.).

HENDL, WALTER

Little Brass Band, for orchestra (New York Philharmonic-Sym-

[WORLD PREMIERES

phony, Hendl cond., Oct. 18, N.Y.).

Prelude to Dark of the Moon, concert version (Saratoga Festival Orchestra, Adler cond., Sept. 7, Saratoga, N.Y.).

HENRY, PHILIP

*Pacific Nocturne (National Symphony, Kindler cond., Oct. 14, Baltimore, Md.).

HILL, EDWARD BURLINGAME

Diversion, for small orchestra (Saratoga Festival Orchestra, Adler cond., Sept. 6, Saratoga, N.Y.).

HIRSCH, EUGENE

Suite, for piano (Ray Lev, May 25, N.Y.).

HOLDEN, HAROLD

Quartet Sonata, for woodwind quartet (Wolff Ensemble, Feb. 18, N.Y.).

HOVHANESS, ALAN

Agori, for flute, English horn, bassoon, trumpet, timpani, cymbals, gong, and strings (Members of Boston Symphony, Oct. 31, Boston).

Ardos, concerto for piano, tym-

pani, and orchestra (Members of Boston Symphony, Oct. 31, Boston).

Chahagir, for violin and piano (Philip Fradkin, Oct. 31, N.Y.).

Shatakh, for violin and piano (Anahid and Maro Ajemian, March 21, N.Y.).

HOWE, MARY

Mein Herz, for soprano and piano (Katharine Hensel, April 11, Washington, D.C.).

Robin Hood's Heart, for men's voices (Chorus, Theodore Schaefer cond., April 11, Washington, D.C.).

Spring, Come Not Too Soon, for voice and piano (J. H. Langstaff, Feb., N.Y.).

HUFFMAN, WALTER SPENCER JR.

Piano Sonata No. 2 (Shura Dvorine, Nov. 9, N.Y.).

Scherzo, from Symphony No. 1 (Peabody Orchestra, May, Baltimore).

INCH, HERBERT

Legend for Oboe and String Orchestra (Robert Sprenkle and Eastman - Rochester Symphony, Hanson cond., May 6, Rochester).

Sinfonietta in C major (Eastman Little Symphony, Fennell cond., May 9, Rochester).

JACOBI, FREDERICK

Introduction and Toccata, for piano (Robert Ruda, Feb. 22, WYNC, N.Y.).

*Symphony in C major (San Francisco Symphony, Monteux cond., April 1, San Francisco).

*Two Pieces in Sabbath Mood, for large orchestra (Indianapolis Symphony, Sevitzky cond., Feb. 13, Indianapolis).

Vocalise, for contralto and piano (Ruth Kisch-Arndt, Feb. 22, N.Y.).

JAMES, PHILIP

Beloved Land, for chorus (Moston Thomas and Chorus, Aug. 20, Pottsville, Pa.).

Brennan on the Moor, for orchestra (Fine Arts Symphony, Kurzweil cond., Feb. 21, Brooklyn, N. Y.).

Miniver Cheevy, for narrator and orchestra (Monty Woolley and Saratoga Festival Orchestra, Adler cond., Sept. 9, Saratoga, N.Y.).

Prelude in C major, for piano (Vittorio Verse, Jan. 9, New Brunswick, N.J.).

Richard Cory, for narrator and orchestra (Monty Woolley and Saratoga Festival Orchestra, Adler cond., Sept. 9, Saratoga, N.Y.).

JENKINS, WALTER S.

*Prelude and Passacaglia, for orchestra (New Orleans Symphony, Jenkins cond., Jan. 20, New Orleans).

JOHNS, LOUIS EDGAR

Overture to *The Elfin Tavern* (Saratoga Festival Orchestra, Adler cond., Sept. 14, Saratoga, N.Y.).

JOHNSON, LOCKREN

Sonata for Violin and Piano (Kensley Rosen, Feb. 15, Brooklyn, N.Y.).

JONES, CHARLES

Piano Sonata (Sylvia Dickler, Nov. 26, N.Y.).

Second String Quartet (String Quartet, Nov. 26, N.Y.).

KANITZ, ERNEST

Sonata Californiana, for alto saxophone and piano (Glen Johnston and Ingolf Dahl, May 5, Los Angeles).

KASSERN, TADEUSZ

Two Songs (Lois Jordan, May 23, N.Y.).

Sonatina, for piano (Stanislaw Szpinalski, Oct. 12, N.Y.).

KAUDOR, HUGO

Three Pieces, for voice and violin (Isabelle Press and Frederick Neuman, Feb. 22, N.Y.).

KAUFMANN, WALTER

Dirge, for orchestra (Utah Symphony, Abravanel cond., Jan. 31, Salt Lake City).

KAY, HERSHY

Chorale-Prelude, Kyrie, Gott heiliger Geist, by Bach, transcribed for orchestra (New York Philharmonic-Symphony, Hendl cond., Jan. 17, N.Y.).

KAY, ULYSSES

Brief Elegy, for oboe and orchestra (Leonard Shifrin and National Gallery of Art Sinfonietta, Bales cond., May 9, Washington, D.C.).

Duo for Flute and Oboe (Carleton Sprague Smith and Konstantin Epp, Oct. 25, N.Y.).

Eight Inventions, for piano (Lucy Brown, Oct. 25, N.Y.).

Five Mosaics, for orchestra (Cosmopolitan Symphony, Lee cond., Nov. 9, N.Y.).

The Great Man, for voice and piano (Vivian Bauer, Oct. 25, N.Y.).

Quintet for Flute and Strings (Arthur Lora and String Quartet, Feb. 16, WNYC, N.Y.).

Requiem, for voice and piano (Vivian Bauer, Oct. 25, N.Y.).

Trumpet Fanfares (Quartet of trumpets, Oct. 25, N.Y.).

KECHLEY, GERALD RAYMOND

Prelude and Allegro, for orchestra (Eastman School Little Symphony, Fennell cond., May 9, Rochester).

Sing No Sad Songs, for chorus (U. of Washington Madrigal Singers, Kechley cond., June, Seattle).

Variations on an Original Theme, for orchestra (U. of Washington Symphony, Fennell cond., Aug. 20, Seattle).

KELLER, HOMER

Little Suite, for violin and orchestra (Fine Arts Symphony, Kurzweil cond., Feb. 21, N.Y.).

Overture 1947, for orchestra (Nashville Symphony, Strickland cond., Nashville).

Second Sonatina, for piano (Helen McGraw, Feb. 29, Washington, D.C.).

KENNAN, KENT

Dance Divertimento, for two pianos (Whittemore and Lowe, Jan., N.Y.).

Sonatina, for piano (Helen Haupt, June, Austin, Texas).

KILPATRICK, JACK F.

Concerto for Oboe and Strings (A. Clyde Roller and Southern Methodist Symphony, March 3, Dallas).

Suite for Three Wind Instruments and Tympani (Southern Methodist U. Symphonic Band, Feb. 12, Dallas).

KLEIN, JOHN

Sentences from Walt Whitman, for chorus and orchestra (Columbus Boy Choir and Columbus Philharmonic, Solomon cond., Feb. 28, Columbus, Ohio).

KLEINSINGER, GEORGE

Absalom, My Son, for voice and piano (Norman Atkins, Feb. 14, WNYC, N.Y.).

Love Song for Young Voices, for voice and piano (Norman Atkins, Feb. 14, WNYC, N.Y.).

Pan the Piper, for narrator and orchestra (RCA Victor Orchestra, Dec., NBC network).

The Story of Celeste, for orchestra (Philadelphia Orchestra, Ormandy cond., Dec. 19, Philadelphia).

Tribute, to memory of F.D.R. (B'nai B'rith Chorus and Orchestra, April 11, WNYC, N.Y.).

KOGAN, ZINOVA

Scènes de ballet, for orchestra (Columbus Philharmonic, Solomon cond., Jan. 10, Columbus, Ohio).

KOHS, ELLIS B.

Toccata, for harpsichord (Yella Pessl, May, N.Y.).

Variations on L'Homme armé, for piano (Evelyn Garvey, June 14, Muncie, Ind.).

KOUTZEN, BORIS

Sinfonietta, for orchestra (Philadelphia Conservatory Orchestra, Koutzen cond., March 8, Philadelphia).

KRENEK, ERNST

*Symphony No. 4 (New York Philharmonic-Symphony, Mitropoulos cond., Nov. 27, N.Y.).

KREUTZ, ARTHUR

Mosquito Serenade, for orchestra (New York Philharmonic-Symphony, Hendl cond., Feb. 21, N.Y.).

New England Folksing (Brooklyn College Orchestra and Chorus, Kreutz cond., Feb. 17, WNYC, N.Y.).

Paul Bunyan Suite, two excerpts (New York Philharmonic-Symphony, Hendl cond., Oct. 18, N.Y.).

Study in Jazz, for harpsichord (Yella Pessl, March, WQXR, N.Y.).

KURKA, ROBERT

Chamber Symphony, Op. 3 (Columbus U. Chamber Orchestra, Dittler cond., March 7, N.Y.).

Sonatina, for piano, Op. 6 (Ray Lev, May 2, N.Y.).

KURTZ, EUGENE

Sonatine, for piano (Douglas Johnson, Nov. 10, N.Y.).

LAHMER, REUEL

Folk Fantasy, for unison chorus and orchestra (Waukesha Symphony, Weber cond., May 9, Waukesha, Wis.).

Four Chorale Preludes, for orchestra (Waukesha Symphony, Weber cond., March 2, Waukesha, Wis.).

Hey, Nonny No, for voice and piano (Elizabeth Wysor, Oct. 8, N.Y.).

Suite: American Folk Hymns, for violin and piano (Strnad and Peterson, May 18, Waukesha, Wis.).

Symphonic Piece, for orchestra (Composers Forum Orchestra, Oberg cond., May 19, Minneapolis).

LANDAU, SIEGFRIED

Suite from *Placing the Displaced*, for piano (Lotte Landau, Feb. 1, Brooklyn, N.Y.).

Orchestral arrangements based on Tunes by various Hebrew Composers (Carnegie Pops Orchestra, Landau cond., May 23, N.Y.).

LAVA, WILLIAM

Moonrise Suite, for orchestra (Burbank Symphony, Damiani cond., June 25, Burbank, Calif.).

LAWNER, MARC

Rhythmic Overture for Strings (Saratoga Festival Orchestra, Adler cond., Sept. 18, Saratoga, N.Y.).

LEE, DAI-KEONG

*Capriccio for Band (Goldman Band, Richard F. Goldman cond., July 5, N.Y.).

Concert Overture for Band (U. of Michigan Band, Revelli cond., May 12, Ann Arbor).

Incantation and Dance, for violin and piano (Patricia Travers, Dec. 16, N.Y.).

Overture in C major for orchestra (Fine Arts Symphony, Kurzweil cond., Feb. 21, Brooklyn, N.Y.).

Prelude and Toccata, for organ (Charles Schilling, Oct. 26, Springfield, Mass.).

String Quartet No. 1 (Sharon Quartet, Feb. 7, WNYC, N.Y.). Symphony No. 1 (Eastman-Rochester Symphony, Hanson cond., Oct. 22, Rochester).

Tropical Overture for Band (U. of Michigan Orchestra, Revelli cond., May 12, Ann Arbor).

LEPLIN, EMANUEL

Birdland, children's suite for orchestra (San Francisco Symphony, Monteux cond., March 21, San Francisco).

Meditation, for quartet and horn (Members of San Francisco Symphony, Dec. 5, San Francisco).

Suite for Viola and Oboe (Members of San Francisco Symphony, Dec. 5, San Francisco).

LESSARD, JOHN

Cantilena, for oboe and strings (Ballet Society Orchestra, Barzin cond., Nov. 12, N.Y.).

LEVY, CLAUDE

Chaconne by Vitali, transcribed for orchestra (St. Louis Symphony, Golschmann cond., Jan. 30, St. Louis).

LINCOLN, GLEN

Scherzo, for piano (Ethel Elfenbein, Nov. 23, N.Y.).

LIST, KURT

Quintet for Wind Instruments (Manhattan Wind Quintet, March 30, N.Y.).

LOCKWOOD, NORMAND

The Birth of Moses, for women's chorus, flute, and piano (United Temple Chorus, Freed cond., April 10, N.Y.).

Flute Piece (Otto Luening, Dec. 10, Bard College, N.Y.).

Four Songs from James Joyce's *Chamber Music*, for medium

[WORLD PREMIERES

voice and string quartet (Cathalene Parker and Kohon String Quartet, March 28, N.Y.).

How Far Is It to Bethlehem, for unaccompanied mixed voices (Cleveland Museum of Art Chorus, Blodgett cond., Feb. 25, Cleveland).

Psalm No. 114, for mixed chorus and orchestra (U. of Washington Chorus and Orchestra, Fen nell cond., Aug. 21, Seattle).

Two Sea Shanties (Harvard Glee Club, Woodworth cond., Nov. 7, Cambridge, Mass.).

LOOMIS, CLARENCE

Adagietto, for 'cello and piano (Fred Heppner, Feb., Chicago).

LUDLOW, BENJAMIN

*Fantasy on Christmas Carols (Detroit Symphony, Krueger cond., Dec. 18, Detroit).

LUENING, OTTO

*Evangeline, opera (Columbia Theater Associates, Luening cond., May 5, N.Y.).

MACCOLL, HUGH

Introduction and Entr'acte from Beaucaire (Rhode Island Philharmonic, Madeira cond., Nov. 13, Westerly, R.I.).

MACNEIL, ALAN

McDONALD, HARL

*Procession of the Kings from Act II of Macbeth (Vermont Symphony, Carter cond., July 26, Middlebury, Vt.).

MAKLAKIEWICZ, JAN

MCKAY, GEORGE FREDERICK

Suite from Zakopane, for orchestra (Chautauqua Symphony, Autori cond., Aug. 6, Chautauqua, N.Y.).

MALIPIERO, GIAN FRANCESCO

That All Men May Aspire, choral suite (U. of Washington Orchestra and Chorus, Fennell cond., Aug. 21, Seattle).

*Symphony No. 4, In Memoriam (Boston Symphony, Koussevitsky cond., Feb. 27, Boston).

MAREK, ROBERT

MENASCE, JACQUES DE

Prelude, for orchestra (Wichita Youth Symphony, Dalley cond., April 11, Wichita, Kan.).

MARTINU, BOHUSLAV

Sonatina No. 3, for piano (Andor Foldes, Oct. 20, N.Y.).

*Three Madrigals, for violin and viola (Josef and Lillian Fuchs, Dec. 22, N.Y.).

MAXWELL, CHARLES

Status Quo, ballet (Valerie Bettis, and company, Dec. 28, N.Y.).

MENNIN, PETER

*Fantasia, for Strings (WOR Orchestra, Levin cond., Jan. 11, WOR, N.Y.).

MEYEROWITZ, JAN

Sonata for 'Cello and Piano (Avron Twardowsky and Jan Meyerowitz, March 13, N.Y.).

Prelude and Scene, for orchestra and narrator, on Marc Antony's Oration from Shakespeare's Julius Caesar (William Farnum and Burbank Symphony, Damiani cond., May 2, Burbank, Calif.).

MILHAUD, DARIUS

*Sonata à trois, for violin, viola, and 'cello (Louis Persinger, Ronald Persinger, and Horace Britt, July 6, Middlebury, Vt.).

MILLS, CHARLES

John Brown, ballet (Martha Graham and company, Feb. 17, N.Y.).

MITTMAN, LEOPOLD

Sonata in C major, for piano (Edith Montlack, Feb. 3, N.Y.).

MOORE, DOUGLAS

*Farm Journal, suite for orchestra (Little Orchestra Society, Scherman cond., Jan. 19, N.Y.).

Vayechulu, for chorus (Park Ave. Synagogue Choir, Helfman cond., May 7, N.Y.).

MOPPER, IRVING

Neglectful Edward, for voice and piano (Floyd Worthington, Feb. 21, WNYC, N.Y.).

Sonata for Clarinet and Piano (Benjamin Garry, Feb. 15, WNYC, N.Y.).

MORGENSTERN, SAM

Fragments from the Greek, five songs for soprano and piano (Ruth Kobart, Feb. 23, N.Y.).

MOROSS, JEROME

*Ballet Ballads (Experimental Theater, Ross cond., May 9, N.Y.).

[WORLD PREMIERES

MORRIS, HAROLD

Quartet No. 2, for strings, revised version (Kohon Quartet, March 21, N.Y.).

*Symphony No. 3, Amaranth (Houston Symphony, Hanson cond., March 13, Houston, Tex.).

MUELLER, FLORIAN

Symphony in D major (Toledo Philharmonic, Lange cond., Feb. 18, Toledo, Ohio).

NABOKOV, NICOLAS

Introduzione e Allegro, for violin and piano (Nathan Milstein, Nov. 17, N.Y.).

*The Return of Pushkin, for high voice and orchestra (Marina Koshetz and Boston Symphony, Koussevitsky cond., Jan. 2, Boston).

NADELMAN, LEO

Invocation and Dance, for violin and piano (Erica Morini, Nov. 28, N.Y.).

NAGEL, ROBERT

Prelude and Allegro, for orchestra (Juilliard Training Orchestra, Schenkman cond., Feb. 13, WNYC, N.Y.).

NEMIROFF, ISAAC

Sonata for Violin and Piano
(Bernice Stochek and David
Tudor, May 25, N.Y.).

NEUMAN, RICHARD J.

Suite for Chorus and Orchestra:
They Are Unborn (Education
Alliance Symphony and Chorus,
Bloch cond., Feb. 22, N.Y.).

True Love, for voice and piano
(Floyd Worthington, Feb. 21,
WNYC, N.Y.).

NORDOFF, PAUL

Music for the Kalevala, for pi-
ano (Dorothy Commins, Feb. 27,
N.Y.).

NORTH, ALEX

Danny Dither, excerpts, for or-
chestra (American Youth Or-
chestra, Dixon cond., Jan. 18,
N.Y.).

Holiday Set, for orchestra (Sara-
toga Festival Orchestra, Adler
cond., Sept. 8, N.Y.).

Little Indian Drum, for narra-
tor and orchestra (David Brooks
and New York Philharmonic
Symphony, Hendl cond., Oct.
18, N.Y.).

Pastime Suite, for solo clarinet
and two pianos (Alfredo Gallar-
dora, Feb. 12, N.Y.).

Seven Little Dance Preludes, for
piano (Joan Slessinger, Sept. 21,
N.Y.).

NORTON, SPENCER HILTON

Overture to *The Rivals*, for or-
chestra (Oklahoma Little Sym-
phony, Alessandro cond., Nov.
20, Oklahoma City).

NYDEGGER, VERNE

Song for Strings (Wichita Sym-
phony, Dalley cond., March 11,
Wichita, Kan.).

ORLOB, HAROLD

Recreation, symphonic ballet
(Washington Heights Sym-
phony, Waldo cond., Feb. 15,
N.Y.).

ORMANDY, EUGENE

Toccata and Fugue in D minor
by Bach, transcribed for orches-
tra (Philadelphia Orchestra, Or-
mandy cond., Sept. 26, Philadel-
phia).

OVANIN, NIKOLA

Prelude moderne (Spokane Phil-
harmonic, Whelan cond., April
19, Spokane, Wash.).

[WORLD PREMIERES

PALESTER, ROMAN

Petite Serenade, for flute, violin, and viola (Frederick Wilkins, Erno Velasek, and Paul Lanini, April 12, N.Y.).

PALMER, ROBERT

Quartet, for strings (Walden String Quartet, Feb. 6, Washington, D.C.).

PARRIS, HERMAN M.

*The Hospital, suite for orchestra, (Doctors Orchestral Society, Strasfogel cond., May 13, N.Y.).

PAYMER, MARVIN

Sonatine, for piano (Aurora Mauro-Cottone, Nov. 20, N.Y.).

PERSICHETTI, VINCENT

Sam Was a Man, for chorus (Chorus, April 19, Detroit).

Symphony No. 1 (Eastman-Rochester Symphony, Hanson cond., Oct. 21, Rochester).

*Symphony No. 3 (Philadelphia Orchestra, Ormandy cond., Nov. 20, Philadelphia).

PHILLIPS, BURRILL

Go 'Way From My Window, cantata for two voices and piano (Feb. 22, WNYC, N.Y.).

Partita, for piano quartet (Ensemble, Gordon director, May 7, Rochester, N.Y.).

PIERCE, THEODORE C.

Divertissements, for orchestra Boston Civic Symphony, Cherkassky cond., Feb. 26, Boston).

PISK, PAUL AMADEUS

American Suite, ballet (Orchesis, Feb. 19, Redlands, Calif.).

Sonata for Clarinet and Piano (John McGrosso, Aug. 21, Austin, Texas).

Suite for Oboe and Piano (Clayton Wilson, Feb. 22, Santa Barbara, Calif.).

A Toccata of Galuppi's, for narrator and orchestra (Monty Woolley and Saratoga Festival Orchestra, Adler cond., Sept. 9, Saratoga, N.Y.).

PISTON, WALTER

*Symphony No. 3 (Boston Symphony, Koussevitsky cond., Jan. 9, Boston).

*Symphonic Suite (Dallas Symphony, Dorati cond., Feb. 29, Dallas).

PORTER, QUINCY

RACHMANINOFF, SERGE

*Concerto for Viola and Orchestra (Paul Doktor and CBS Symphony, Dixon, cond., May 16, N.Y.).

Four Pieces for Violin and Piano (Lois Porter and Bruce Simonds, Nov., New Haven).

POWERS, MAXWELL

Boogie Woogie Nocturne, for piano (Sam Raphling, Dec. 19, WNYC, N.Y.).

Elegy, for viola and piano (Jasch Veissi and Paul Ulanowsky, March 19, N.Y.).

Sonata No. 2, for piano (Harry Mayer, March 11, N.Y.).

Sonata No. 3, for piano (Lionel Nowak, March 5, N.Y.).

String Quartet No. 1 (Greenwich House Music School String Quartet, Feb. 20, WNYC, N.Y.).

PYLE, FRANCIS J.

Old River Tune and Clambake, revised for orchestra (Drake-Des Moines Symphony, Noyes cond., March 7, Des Moines).

Suite for Concert Band (Drake Concert Band, Jan., Des Moines).

Two Movements, from two unfinished string quartets (WQXR String Quartet, March 28, WQXR, N.Y.).

RAPHLING, SAM

Animal Joker, song cycle (Jean Carlton, Feb. 22, WNYC, N.Y.). Sonatina, for piano (Mildred Waldman, March 10, N.Y.).

RAPPOPORT, EDA

Tears, for soprano and piano (Lois Jordan, May 23, N.Y.).

RATHAUS, KAROL

*Chorus from *Iphigenia in Aulis* (Queens College Choir, Castellini cond., April 16, N.Y.).

READ, GARDNER

*Pennsylvaniana, suite for orchestra (Pittsburgh Symphony, Reiner cond., Nov. 21, Pittsburgh).

Quiet Music for Strings (National Gallery of Art Sinfonietta, Bales cond., May 9, Washington, D.C.).

REBNER, EDWARD

Sextet, for wind instruments
(Evenings on the Roof, Dec. 8,
Los Angeles).

REWINSKI, LEO

Sonata No. 2 for Piano (Leo
Rewinski, March 14, N.Y.).

RIECKER, WALLINGFORD

Sonatina for Violin and Piano
(Anahid Ajemian and Philip
Fradkin, Feb. 8, N.Y.).

*Symphony No. 3 (CBS Sym-
phony, Dixon cond., May 16,
N.Y.).

ROBERTSON, JAMES P.

Prelude, for saxophone and
string orchestra (Sigurd Rascher
and Springfield Civic Symphony,
Robertson cond., Feb. 10,
Springfield, Mo.).

ROBERTSON, LEROY

Punch and Judy Overture, for
orchestra (Utah Symphony,
Abravanel cond., Nov. 8, Salt
Lake City).

*Trilogy, for orchestra (Detroit
Symphony, Krueger cond., Dec.
11, Detroit).

[WORLD PREMIERES

ROBINSON, EARL

The Big Ol' Tree, cantata (Earl
Robinson, Orchestra, and Chor-
us, Warnow cond., June, NBC
network).

ROGERS, BERNARD

*Symphony No. 4 (Eastman-
Rochester Symphony, Hanson
cond., May 6, Rochester, N.Y.).

ROHE, ROBERT

*Prelude, for orchestra (New Or-
leans Symphony, Freccia cond.,
Feb., New Orleans).

Three Impressions for String
Orchestra (New Orleans Sym-
phony, Freccia cond., March 8,
New Orleans).

ROREM, NED

Fantasy and Toccata, for organ
(R. W. Dirkson, June 1, Wash-
ington, D.C.).

Four Madrigals, for chorus
(Chorus, Ross cond., April 30,
N.Y.).

Mourning Scene, for voice and
string quartet (Zelda Goodman
and LaSalle Quartet, Feb. 8,
N.Y.).

Sermon on Miracles, for chorus,
soloists, and string orchestra
(Soloists, Chorus, Orchestra,
Pinkham cond., Nov. 30, Bos-
ton).

ROSE, DAVID

Gemini, tone poem (San Fernando Valley Symphony, Ronka cond., March 13, San Fernando, Calif.).

ROSENBERG, EMANUEL
(EARL ROGERS)

Music for Synagogue (Choir of Temple New Brunswick, Oct., New Brunswick, N.J.).

To—, for voice and piano (Marjorie Hamill, Jan. 25, N.Y.).

Three American Folk Songs (Men of Song Quartet, Dec., N.Y.).

SAMINSKY, LAZARE

Western Psalm, for chorus, organ, piano, and percussion (Temple Emanu El Choir, Saminsky cond., April 11, N.Y.).

SANDBERG, MORDECAI

Three Songs of Ascent, for soprano, baritone, clarinet, and piano (Evelyn Pasen, Manfred Hecht, David Weber, and Sidney Raphael, June 17, N.Y.).

SANDERS, ROBERT L.

Lullaby, for voice and piano (Marilyn Neveloff, Feb. 19, WNYC, N.Y.).

Six Two-Part Inventions, for piano (Julian de Gray, April 24, N.Y.).

SCHMIED, A. L.

Perfumes, for orchestra (Little Symphony, Chapple cond., June 27, St. Louis).

SCHNABEL, ARTUR

*Rhapsody for Orchestra (Cleveland Symphony, Szell cond., April 15, Cleveland).

Trio (Albeneri Trio, July 8, Tanglewood, Mass.).

SCHOENBERG, ARNOLD

Jane Grey, Op. 12, No. 1, for voice and piano (Patricia Winter, June 6, Los Angeles).

SCHONBERG, JAKOB

Veshomru, for chorus and organ (Park Ave. Synagogue Choir, Helfman cond., May 7, N.Y.).

SCHUMAN, WILLIAM

Symphony No. 4, revised version (Buffalo Philharmonic, Steinberg cond., Dec. 2, Buffalo).

SCHUTZBANK, MADELINE S.

Desert Nocturne, for string orchestra (Tucson Symphony, Fain cond., Nov. 23, Tucson, Ariz.).

SCOTT, TOM

[WORLD PREMIERES

SIEGMESTER, ELIE

*Johnny Appleseed, portrait for orchestra (National Orchestral Association, Barzin cond., March 1, N.Y.).

String Quartet (Kohon Quartet, Jan. 25, N.Y.).

Three Folk Songs (Tom Scott, Jan. 25, N.Y.).

SERLY, TIBOR

Rhapsody for Viola and Orchestra (Emanuel Vardi and Chamber Orchestra, Serly cond., Feb. 27, N.Y.).

SHAPERO, HAROLD

String Quartet (Juilliard Quartet, Aug., Tanglewood, Mass.).

Symphony for Classical Orchestra (Boston Symphony, Bernstein cond., Jan. 30, Boston).

Variations in C minor, for piano (Harold Shapero, Jan. 1, Boston).

SHOSTAKOVICH, DMITRI

Five Preludes, transcribed for orchestra by Lan Adomian (St. Louis Symphony, Golschmann cond., Feb. 21, St. Louis).

*Symphony No. 1 (New York Philharmonic-Symphony, Stokowski cond., Oct. 30, N.Y.).

SMIT, LEO

Five Pieces for Young People, for piano (Leo Smit, Oct. 4, Sweet Briar, Va.).

SMITH, DAVID STANLEY

*Quartet No. 10, for strings (Gordon Quartet, July 2, Tanglewood, Mass.).

SOKOLOFF, NOEL

Five Songs (Chloe Owen, Feb. 15, WNYC, N.Y.).

SOLIS, SOLITO DE

Cadiz, for orchestra (Burbank Symphony, Damiani cond., Feb. 1, Burbank, Calif.).

STARER, ROBERT

Faith, for chorus and organ (Park Ave. Synagogue Choir, Helfman cond., May 7, N.Y.).

Sonata for Violin and Piano (Zvi Zeitlin and Robert Starer, Dec. 3, N.Y.).

STERNBERG, DANIEL

Concert Overture, for orchestra
(Dallas Symphony, Dorati cond.,
Dec. 14, Dallas).

STEVENS, HALSEY

Arioso, for double bass and piano
(Alice Lunden, May 4, Los Angeles).

Etude, for double bass and piano
(Alice Lunden, May 4, Los Angeles).

Rondo, for violin and piano
(Maurice Wilk and Brooks Smith, Feb. 23, N.Y.).

Sonata for Violin and Piano
(Maurice Wilk and Halsey Stevens, Aug. 23, Middlebury, Vt.).

Sonata No. 3, for piano (John Crown, May 5, Los Angeles).

Sonatina, for flute and piano
(Mary Louise Nigro and Evelyn Garvey, Nov. 28, Columbus, Ohio).

Sonnet, for voice and piano (Jerald Shepherd, Jan. 21, Los Angeles).

Suite for Clarinet and Piano
(Evenings on the Roof, Dec. 8, Los Angeles).

STILL, WILLIAM GRANT

Danzas de Panama (Waldo Latin-American String Quartet
May 21, Los Angeles).

From the Delta, for band (Goldman Band, Richard F. Goldman cond., June 13, N.Y.).

Wood Notes, for orchestra (Chicago Symphony, Rodzinski cond., April 22, Chicago).

STRASSBURG, ROBERT

Fantasy, for violin and piano
(Vladimir Weisman, April 28, N.Y.).

STRAVINSKY, IGOR

Concerto for Piano and Wind Instruments, revised (Elly Kassman and N. Y. Wind Ensemble, Craft cond., Dec. 28, N.Y.).

*Orpheus, ballet (Ballet Society, Stravinsky cond., April 28, N.Y.).

*Symphonies of Wind Instruments, revised (NBC Symphony, Ansermet cond., Jan. 31, NBC network).

STRINGFIELD, LAMAR

Shout Freedom, symphonic drama (Norman Cordon, and Mecklenburg Orchestra, Stringfield cond., May 20, Charlotte, N.C.).

SWANSON, HOWARD

Miniver Cheevy, for tenor and piano (Robert Harmon, April 11, N.Y.).

TANSMAN, ALEXANDER

*Symphony No. 7 (St. Louis Symphony, Golschmann cond., Oct. 24, St. Louis).

TAYLOR, HELEN

Sonata for Violin and Piano (Roland Gundry and Grant Johannesen, April 15, N.Y.).

THATCHER, HOWARD R.

Adon Olom, for chorus and organ (Handel Choir, Bellows cond., May 24, Baltimore).

THOMSON, VIRGIL

*The Seine at Night, for orchestra (Kansas City Philharmonic, Kurtz cond., Feb. 24, Kansas City).

TIMMENS, JAMES

Two Studies for Two Pianos (Irma Wolpe and Jack Maxim, May 25, N.Y.).

TOCH, ERNST

*Hyperion: A Dramatic Prelude, for orchestra (Cleveland Orchestra, Szell cond., Jan. 8, Cleveland).

Profiles, for piano (Jakob Gimbel, March 9, N.Y.).

TOLDI, JULIUS

Concerto for Violin and Chamber Orchestra (Eudice Shapiro and Chamber Orchestra, Dahl cond., Dec. 8, Los Angeles).

TOWNSEND, DOUGLAS

Scherzo for Trombone and Piano (Davis Schuman, Feb. 14, WNYC, N.Y.).

TURNER, GODFREY

Great Paul, for piano (Ray Lev, Nov. 7, N.Y.).

*Gregorian Overture, for orchestra (Columbia Philharmonic, Solomon cond., Dec. 2, Columbus, Ohio).

Trinity Concerto, for orchestra (U. of Washington Orchestra, Johnson cond., July, Seattle).

UHLER, ALFRED

Summer, for voice and piano (Marcella Ayer, Feb. 20, WNYC, N.Y.).

VAN VACTOR, DAVID

Introduction and Presto, for strings (Detroit Symphony, Krueger cond., March 10, Knoxville).

Pastoral and Dance, for flute and strings (David Van Vactor and Colorado College Orchestra, Harris cond., Aug. 5, Boulder, Col.).

VAZZANA, ANTHONY E.

Duo for Viola and Piano (Harriet Payne and Anthony Vazzana, April 27, Los Angeles, Calif.).

String Quartet (Quartet, May 28, Los Angeles, Calif.).

Suite for Woodwinds (Woodwind Ensemble, May 28, Los Angeles, Calif.).

Trio, for horn, clarinet and piano (Paula White, Leon Kniaz, Evelyn Garvey, Jan. 18, Columbus, Ohio).

VERNON, ASHLEY
(MANSCHINGER, KURT)

Lu Hsing, for voice and orchestra (Shirley Epstein and Eastman-Rochester Symphony, Hanson cond., Oct. 21, Rochester).

Rhapsody for Oboe and String Orchestra (Michel Nazzi and Saratoga Festival Orchestra, Adler cond., Sept. 13, Saratoga, N.Y.).

VERRALL, JOHN

Humoresque for Winds (Wolff Chamber Players, Feb. 18, N.Y.).

Prelude and Allegro for Strings (Illinois Symphony, Kuypers cond., March 12, Urbana, Ill.).

Sonata for Horn and Piano (John Barrows and Ward Davenny, May 18 Hartford, Conn.).

Theme and Variations, for piano (James Sykes, Feb. 11, N.Y.).

VILLA-LOBOS, HEITOR

*Madona, for orchestra (Boston Symphony, Carvalho cond., Dec. 26, Boston).

*Mandu Carara, symphonic poem or ballet for two pianos, percussion, large chorus, children's chorus (Luboshutz and Nemenoff and Schola Cantorum, Ross cond., Jan. 23, N.Y.).

VINCENT, JOHN

I Wonder as I Wander, arr. for baritone, a cappella choir, and instrumental ensemble (Waldo Winger and the U.C.L.A. A Cappella Choir, Moreman cond., Dec. 15, Los Angeles).

Miracle of the Cherry Tree, for contralto and orchestra (Katherine Hilgenberg and the U.C.-L.A. Symphony Orchestra, Vincent cond., Dec. 2, Los Angeles).

VITALI, TOMMASO ANTONIO

Chaconne, transcribed for orchestra by Claude Levy (St. Louis Symphony, Golschmann cond., Jan. 30, St. Louis).

VIVALDI, ANTONIO

Concerto Grosso in D minor, freely transcribed for orchestra by Vittorio Giannini (Cincinnati Symphony, Johnson cond., Oct. 10, Cincinnati).

VOLKEL, GEORGE

*Symphony of Psalms, for baritone, chorus, and orchestra (Clifford Harvuo, Philadelphia Orchestra and Worcester Festival Chorus, Hilsberg cond., Oct. 16, Worcester, Mass.).

WAGNER, JOSEPH

Radio City Snapshots (St. Paul Pops Orchestra, Wagner cond., Aug. 6, St. Paul, Minn.).

Sonata in A major for piano (Andor Foldes, March 21, N.Y.).

WALD, MAX

The Bright Season, for piano (Gloria Bader, Oct. 18, Chicago).

Three Poems, for soprano, string quartet, and piano (Society of

[WORLD PREMIERES

American Musicians, Oct. 8, Chicago).

WARD, ROBERT

*Symphony No. 2 (National Symphony, Kindler cond., Jan. 25, Washington, D.C.).

WARGO, GEORGE

*Symphony No. 1 (National Symphony Kindler cond., Feb. 1, Washington, D.C.).

WARREN, ELINOR REMICK

Song Cycle, to poems of Carl Sandburg, for voice and piano (Ross Bampton, Feb. 29, N.Y.).

WEAVER, POWELL

*Fugue for Strings (Kansas City Philharmonic, Kurtz cond., Oct. 14, Kansas City).

WEBER, BEN

Ballade, for 'cello and piano (Claus Adam and Ben Weber, April 11, N.Y.).

Sonata No. 1 for Violin and Piano (Abram Loft and Alvin Bauman, Nov. 29, N.Y.).

Sonata No. 2 for Violin and Piano (Broadus Erle and Harriet Salerno, Feb. 7, N.Y.).

Three Pieces, for piano (William Masselos, Nov. 22, N.Y.).

WEIGEL, EUGENE

The Fall of the Leaf, for baritone and string quartet (Bruce Foote and Walden Quartet, Nov. 2, Chicago).

Festival Fanfare, for orchestra (U. of Illinois Symphony, March 13, Urbana, Ill.)

WEIGL, KARL

Quartet in E major, for strings (New York City String Quartet, Feb. 15, WNYC, N.Y.).

WEINBERG, JACOB

Isaiah, oratorio (Evelyn Sachs, Emile Renan, YMHA Chorus and A. D. Richardson, organ Binder cond., Feb. 21, N.Y.).

WEINER, LAZAR

Der Sholom Zocher, for contralto and piano (Anne Katz, May 9, N.Y.).

WEISS, ADOLPH

Five Stanzas, for baritone, viola, and piano (Evenings on the Roof, Dec. 8, Los Angeles).

Sextet for Piano and Wind Quintet (New Music Quintet and Frances Mullen, Nov. 10, Los Angeles).

WIGGLESWORTH, FRANK, JR.

Exotic Thoughts, for flute (Theodore Strongin, April 15, N.Y.).

Sleep Be calmed, for chorus and orchestra (Columbia U. Chorus and Orchestra, April 17, N.Y.).

Three Sound Pieces, for piano (Gregory Tucker, Nov. 3, Boston).

Trio, for strings (New Music Trio, April 20, N.Y.).

WILDER, ALEC

*Piece for Orchestra (Rochester Philharmonic, Leinsdorf cond., Nov. 20, Rochester).

YOUNG, VICTOR

Leaves of Grass, symphonic poem (Hollywood Bowl Orchestra, Young cond., July 26, Hollywood, Calif.).

ZADOR, EUGENE

The Lonely Wayfarer (Erika Davis, Oct. 4, Hollywood).

The Rondells (Solito de Solis, May 4, Hollywood).

ZIMBALIST, EFREM

[WORLD PREMIERES

ZUNDEL, OLGA

*Concerto in C-sharp minor for Violin and Orchestra (Efrem Zimbalist and Philadelphia Orchestra, Ormandy cond., Nov. 28, Philadelphia).

Concerto for 'Cello and String Quartet, first movement (George Neikrug and assisting ensemble, April 5, N.Y.).

V AMERICAN PREMIERES

THE LISTING that follows includes the most important American premieres which took place during the calendar period of this Year book, i.e. June 1947 to May 1948, inclusive. The symbol (*) is used where compositions are discussed in the Chronicle of Events.

ANGLES, PADRE RAFAEL

Aria in D minor, transcribed for strings by Arturo Bosmans (Saratoga Festival Orchestra, Adler cond., Sept. 18, Saratoga, N.Y.).

ARDEVOL, JOSE

Tres Pequenos Preludios, for piano (Josefina Megret, Nov. 27, N.Y.).

AUBERT, LOUIS

*Feuilles d'images (St. Louis Symphony, Golschmann cond., Jan. 10, St. Louis).

AURIC, GEORGES

Le Palais royale, for band (Goldman Band, Hendl cond., Jan. 3, N.Y.).

BARBIROLI, JOHN

*Concerto on Themes of Corelli, for oboe and orchestra (Whit-

ney Tustin and Kansas City Philharmonic, Kurtz cond., Dec. 30, Kansas City).

BERLIOZ, HECTOR

*Funeral and Triumphal Symphony, for band and chorus (Chorus and Goldman Band, Richard F. Goldman cond., June 13, N.Y.).

BOSMANS, ARTURO

Aria in D minor by Padre Rafael Angles, transcribed for strings (Saratoga Festival Orchestra, Adler cond., Sept. 18, Saratoga, N.Y.).

BRAGA, FRANCISCO

Variations on a Brazilian Theme (Chicago Symphony, de Carvalho cond., Feb. 12, Chicago).

BRITTEN, BENJAMIN

Quartet No. 2, Op. 36 (New Art Quartet, Nov. 3, Los Angeles).

[AMERICAN PREMIERES

**The Rape of Lucretia*, opera (Chicago Opera Company, June 1, Chicago).

Young Person's Guide to the Orchestra (Philadelphia Orchestra, Ormandy cond., Dec. 13, Philadelphia).

BRUCKNER, ANTON

**Symphony No. 4* in E-flat major, Romantic, original version (Fort Wayne Philharmonic, Schwieger cond., Jan. 20, Fort Wayne, Ind.).

CAMARATA, SALVADOR

Rumbalero (Boston Pops Orchestra, Fiedler cond., May 4, Boston).

CARTER, ELLIOTT

**Holiday Overture* (Baltimore Symphony, Stewart cond., Jan. 7, Baltimore).

CASELLA, ALFREDO

**Paganiniana*, for orchestra (Pittsburgh Symphony, Reiner cond., Jan. 23, Pittsburgh).

ECHANIZ, JOSÉ

Tangos, for piano (Antonio de Raco, Dec. 29, N.Y.).

CHAVEZ, CARLOS

Daughter of Colchis, suite for orchestra (Houston Symphony, Chavez cond., Nov. 3, Houston, Texas).

COLLINS, ANTHONY

Catherine Parr, one-act opera (Mona Paulee, Belva Kibler, James Pease, and CBS Symphony, Collins cond., May 9, CBS network).

DONIZETTI, GAETANO

Sinfonia Concertante in D major (Saratoga Festival Orchestra, Adler cond., Sept. 6, Saratoga, N.Y.).

EKIER-AUTORI

Lullaby, for orchestra (Chautauqua Symphony, Autori cond., July 16, Chautauqua, N.Y.).

FINZI, GERALD

Introit, for violin and piano (Louis Kaufman, March 25, N.Y.).

FITELBERG, JERZY

Concerto No. 1 for Violin and Orchestra (Nicolai Berezowsky and CBS Symphony, Brief cond., Dec. 7, CBS network).

GIANNINI, VITTORIO

Hester's Prayer from *The Scarlet Letter* (Saratoga Festival Orchestra, Adler cond., Sept. 14, Saratoga, N.Y.).

GNATTALI, RADAMES

Toccata, for piano (Ivy Impronta, Dec. 17, N.Y.).

GRECHANINOFF, ALEXANDER

Symphony No. 3 in E major (Boston Civic Symphony, Cherkassky cond., Feb. 26, Boston).

GROVEN, EIVIND

Symphony No. 1, Toward the Mountain (All-Veteran Orchestra, London cond., May 27, N.Y.).

GUBITOSI, EMILIA

Nocturne, for orchestra (Chautauqua Symphony, Autori cond., Aug. 3, Chautauqua, N.Y.).

GUSTAVINO, CHARLES

Sonatina, for piano (Inez Carrillo, Oct. 29, N.Y.).

HAESSIG, JOSEF

Suite in E minor, for viola and piano (Paul E. Doktor, March 12, Washington, D.C.).

HANDEL, GEORGE FREDERICK

Introduction and Rigaudon, transcribed for orchestra by Hamilton Harty (Philadelphia Orchestra, Ormandy cond., Nov. 28, Philadelphia).

HARSANYI, TIBOR

*Divertimento No. 2, for string orchestra and trumpet (Robert Weatherly and St. Louis Symphony, Golschmann cond., Dec. 6, St. Louis).

HAYDN, JOSEPH

Nelson's Lines from the Battle of the Nile, for chamber orchestra (Saratoga Festival Orchestra, Adler cond., Sept. 14, Saratoga, N.Y.).

HELLER, H. E.

Little Suite, for violin and orchestra (Ethel Login and Fine Art Symphony, Kurzweil cond., Feb. 21, Brooklyn, N.Y.).

HERNANDEZ, GISELA

Preludio y Giga, for piano (Josefina Megret, Nov. 27, N.Y.).

HONEGGER, ARTHUR

**Jeanne d'arc au bucher*, dramatic oratorio (New York Phil-

harmonic-Symphony, Westminster Choir, and soloists, Münch cond., Jan. 1, N.Y.).

*La Marche sur la Bastille, for band (Goldman Band, Hendl cond., Jan. 3, N.Y.).

*Sonata for Violin Alone (Roman Totenberg, March 29, N.Y.).

HUBEAU, JEAN

*Concerto in C major for violin (Ruggiero Ricci, Oct. 5, N.Y.).

*Sonata in C minor, for violin (Arnold Eidus, Oct. 17, N.Y.).

HYDE, MIRIAM

Tobruk Sonata, for piano (Vina Barnaden, Dec. 18, N.Y.).

KAULL, CLARENCE

Concerto Fantastique, for piano and orchestra (Wanda Krasoff and Vallejo Symphony, Orley See cond., Jan. 14, Vallejo, Calif.).

KHACHATURIAN, ARAM

*Concerto for 'Cello and Orchestra (Edmund Kurtz and Boston Symphony, Koussevitzky cond., March 5, Boston).

[AMERICAN PREMIERES

*Russian Fantasy, for orchestra (New York Philharmonic-Symphony, Stokowski cond., April 1, N.Y.).

KRAUS, JOSEPH MARTIN

*Funeral Symphony in C minor (CBS Symphony, Fendler cond., Nov. 2, CBS network).

KRENEK, ERNST

Concerto No. 1 for Piano and Orchestra (Lydia Hoffman-Behrendt and Saratoga Festival Orchestra, Adler cond., Sept. 16, Saratoga, N.Y.).

LANDOWSKI, MARCEL

*Edina, symphonic poem (St. Louis Symphony, Golschmann cond., Feb. 27, St. Louis).

MAHLER, GUSTAV

*Symphony No. 6 in A minor (New York Philharmonic-Symphony, Mitropoulos cond., Dec. 11, N.Y.).

MAHLER-KALKSTEIN, MANUEL

*Symphonia Amamith (New York City Symphony, Bernstein cond., Sept. 22, N.Y.).

MALIPIERO, GIAN FRANCESCO

*Symphony of the Bells (CBS Symphony, Herrmann cond., July 13, CBS network).

MARCELLO, BENEDETTO

Concerto in C minor, for oboe and orchestra (Michel Nazzi and Saratoga Festival Orchestra, Adler cond., Sept. 13, Saratoga, N.Y.).

MARTIN, FRANK

*Petite Symphonie Concertante (NBC Symphony, Ansermet cond., Jan. 17, NBC network).

MARTINU, BOHUSLAV

*Symphony No. 5 (NBC Symphony, Ansermet cond., Jan. 24, NBC network).

*Toccata and Two Canzones (Baltimore Symphony, Stewart cond., Dec. 17, Baltimore).

MENDELSSOHN, FELIX

Symphony No. 9, for strings (Saratoga Festival Orchestra, Adler cond., Sept. 14, N.Y.).

MIASKOVSKY, NICOLAS

Symphony No. 24 (American Youth Orchestra, Dixon cond., Feb. 6, N.Y.).

MILHAUD, DARIUS

Le Carnival d'Aix, for piano and orchestra (Grant Johannessen and All-Veteran Orchestra, London cond., Feb. 7, N.Y.).

MONTECLAIR,
MICHEL PINOLET DE

Overture to Jephthé, arr. by Edouard Nies-Berger (String Orchestra, Nies-Berger cond., Oct. 4, N.Y.).

MOZART, WOLFGANG AMADEUS

*Concerto in B-flat major, for bassoon and orchestra, K. Anh. 230a (Frederick Moritz and Los Angeles Philharmonic, Wallenstein cond., Nov. 20, Los Angeles).

*Concerto in D major, for flute and orchestra, K. 314, performed as concerto for oboe and orchestra (Mitchell Miller and Connecticut Symphony, Saidenberg cond., Nov. 26, Bridgeport, Conn.).

*Idomeneo, opera (Opera Department, Berkshire Music Center, Goldovsky cond., Aug. 4, Tanglewood, Lenox, Mass.).

Symphony in C major, attributed to Mozart (New York Philharmonic Symphony, Adler cond., Sept. 13, Saratoga, N.Y.).

Variations on Gluck's What the Stupid Rabble Thinks, transcribed for piano and orchestra by Ernst Toch (Walter Hendl and Saratoga Festival Orchestra, Adler cond., Sept. 7, Saratoga, N.Y.).

NESTEROFF, HERAKLIT

Nocturne, for violin and piano (Ricardo Odnospoff, Feb. 4, N.Y.).

NIES-BERGER, EDOUARD

Overture to *Jephté* by Michel Pinolet de Montclair, arr. for string orchestra (String Orchestra, Nies-Berger cond., Oct. 4, N.Y.).

NIN-CULMELL, JOACHIN

Six Variations on a Theme, for guitar and piano (Rey de la Torre, Nov. 10, N.Y.).

OLSEN, SPARRE

Nidarosdomen, for orchestra (All-Veteran Orchestra, London cond., May 27, N.Y.).

OSIECK, HANS

Improvisation on a German Cradle Song, for two pianos (Bartlett and Robertson, Dec. 8, N.Y.).

PAISIELLO, GIOVANNI

Funeral Symphony for the Death of Pontiff Pius VI (Saratoga Festival Orchestra, Adler cond., Sept. 9, Saratoga, N.Y.).

PERGOLESI, GIOVANNI BATTISTA

*The Brother in Love, comic opera (Orchestra and Vocal Ensemble of the New York College of Music, Landau cond., May 23, WNYC, N.Y.).

PHILLIPS, DONALD

Concerto in Jazz, for piano and orchestra (T/Sgt. Harold R. Hirsch and the U. S. Air Force Orchestra, Howard cond., March 21, Mutual Broadcasting System network).

POULENC, FRANCIS

Prologue and Thérèse's Aria from the opera, *Les Mamelles de Tiresias*, for soprano and baritone (Martha Briney and Floyd Worthington, Jan. 25, N.Y.).

PRESS, JACQUES

Disconcerto, for piano and orchestra (Boston Pops Orchestra, Fiedler cond., May 26, Boston).

PROKOFIEFF, SERGE

ROGER-DUCASSE, JEAN

*Romeo and Juliet, Suite No. 3, for orchestra (Buffalo Philharmonic, Steinberg cond., Jan. 6, Buffalo, N.Y.).

*Sonata in F minor, for violin and piano (Joseph Szigeti, Jan. 2, San Francisco).

*Symphonic Suite 1941, for orchestra (Erie Philharmonic, Mahler cond., April 5, Erie, Pa.).

Two Children's Songs, for soprano and piano (Arlene Carmen, March 28, N.Y.).

RABAUD, HENRI

Eclogue, Op. 7 (Saratoga Festival Orchestra, Adler cond., Sept. 7, Saratoga, N.Y.).

RACHMANINOFF, SERGE

*Symphony No. 1 in D minor (Philadelphia Orchestra, Ormandy cond., March 19, Philadelphia).

RESPIGHI, OTTORINO

*Aria, for orchestra (National Symphony, Kindler cond., Jan. 28, Washington, D.C.).

Brazilian Impressions, for orchestra (San Antonio Symphony, Reiter cond., Nov. 15, San Antonio).

Suite for Small Orchestra (Saratoga Festival Orchestra, Adler cond., Sept. 11, Saratoga, N.Y.).

ROPARTZ, GUY

Oedipus at Collonus: Music to the Tragedy of Sophocles (Saratoga Festival Orchestra, Adler cond., Sept. 16, Saratoga, N.Y.).

ROSENBERG, HILDING

*The Revelation of St. John, oratorio (Chicago Symphony and Swedish Choral Club, Rosenberg cond., May 11, Chicago).

ROSENTHAL, MANUEL

*Les Petits métiers, for orchestra (Indianapolis Symphony, Sevitzky cond., Dec. 19, Indianapolis).

ROUSSEL, ALBERT

*Prelude, for band (Goldman Band, Hendl cond., Jan. 3, N.Y.).

SAEVERUD, HARALD

*Rondo Amoroso, for orchestra (National Symphony, Kindler cond., Feb. 25, Washington, D.C.).

SAINT-SAENS, CAMILLE

Overture to an Unfinished Comic Opera (Saratoga Festival Orchestra, Adler cond., Sept. 11, Saratoga, N.Y.).

SANDBY, HERMAN

Elfhill (National Symphony, Kindler cond., Jan. 11, Washington, D.C.).

Norwegian Bridal March (National Symphony, Kindler cond., Jan. 11, Washington, D.C.).

SATIE, ERIK

Choses vues à droite et à gauche, for violin and piano (Anahid Ajemian and Philip Fradkin, Oct. 23, N.Y.).

SCHMITT, FLORENT

Janiana Symphony, for strings (Saratoga Festival Orchestra, Adler cond., Sept. 18, Saratoga, N.Y.).

SCUDERI, GASpare

Improvissio, for piano (Orazio Frugoni, Oct. 11, N.Y.).

Castel Nuovo sul Carso, for piano (Orazio Frugoni, Oct. 11, N.Y.).

[AMERICAN PREMIERES

SIQUEIRA, JOSE

Congo, Toada, and Côco, from Nordestina Suite (Chicago Symphony, de Carvalho cond., Feb. 10, Chicago).

STRAUSS, RICHARD

*Concerto for Oboe and Orchestra (Mitchell Miller and CBS Concert Orchestra, Sidenberg cond., Feb. 1, CBS network).

*Fantasy on the opera, *Die Frau ohne Schatten* (San Antonio Symphony, Reiter cond., March 20, San Antonio).

Interlude for Act II of Mozart's *Idomeneo* (Saratoga Festival Orchestra, Adler cond., Sept. 14, Saratoga, N.Y.).

STRAVINSKY, IGOR

*Basle Concerto, for string orchestra (Pittsburgh Symphony, Reiner cond., Jan. 16, Pittsburgh).

STRONG, TEMPLETON

*Paraphrase on a Choral from Hassler, for orchestra (NBC Symphony, Ansermet cond., Jan. 24, NBC network).

SZABO, FERENC

Sonata for Violin Alone (Lawrence Steinhardt, March 23, N.Y.).

SZYMANOWSKI, KAROL

Two Songs, for soprano and piano (Lois Jordan, May 23, N.Y.).

TOCH, ERNST

Mozart's Variations on What the Stupid Rabble Thinks, transcribed for piano and orchestra (Walter Hendl and Saratoga Festival Orchestra, Adler cond., Sept. 7, Saratoga, N.Y.).

VASQUEZ, JOSE

Tres Acuarelas, for orchestra (Jersey City Philharmonic, Jones cond., Dec. 17, Jersey City, N.J.).

VAUGHAN WILLIAMS, RALPH

Thanksgiving for Victory, for chorus and orchestra (Germantown Symphony and Choral Society, April 22, Germantown, Pa.).

VIANA, FRUTUOSO

Sete Miniaturas, for piano (Ivy Imrota, Dec. 17, N.Y.).

VILLA-LOBOS, HEITOR

La Filteuse, for piano (Lourdes Lages, April 24, N.Y.).

WEBERN, ANTON VON

Vier Stücke, for violin and piano (Anahid Ajemian and Philip Fradkin, Oct. 23, N.Y.).

WEINBERGER, JAROMIR

Overture to The Beloved Voice, for orchestra (Erie Philharmonic, Mahler cond., Feb. 16, Erie, Pa.).

WELLESZ, EGON

String Quartet, Op. 60 (Kroll Quartet, Oct. 30, Washington, D.C.).

WEPRIK, ALEXANDER

Five Small Orchestra Pieces (Saratoga Festival Orchestra, Adler cond., Sept. 11, Saratoga, N.Y.).

WIENER, KARL

In Memoriam M. H., Op. 7 (Saratoga Festival Orchestra, Adler cond., Sept. 18, Saratoga, N.Y.).

WISMER, PIERRE

Sonatine, for violin and piano
(Arnold Eidus, Oct. 17, N.Y.).

ZANDONAI, RICCARDO

Colombina, overture (San Antonio Symphony, Reiter cond.,
Jan. 17, San Antonio).

[AMERICAN PREMIERES

ZEISL, ERICH

Requiem, for chorus and orchestra (Soloists, First Methodist Church of Hollywood Choir and Santa Monica Symphony, Rachmilovich cond., Jan. 23, Santa Monica, Calif.).

VI FESTIVALS

THE LISTING that follows includes the most important music festivals which took place in this country during the calendar period of this Year book, i.e. June 1947 to May 1948, inclusive. The symbol (*) is used where festivals are discussed in the Chronicle of Events.

ANN ARBOR, MICH.

*Ann Arbor Festival. Six concerts by the Philadelphia Orchestra, University of Michigan chorus, Ormandy and Hilsberg cond., and soloists. April 29-May 2.

BEREA, OHIO

*Bach Festival. Two concerts conducted by the Baldwin-Wallace Conservatory of Music. June 6-7.

BETHLEHEM, PA.

*Bach Choir Festival. Four concerts by the Bach Choir and an improvised orchestra, Ifor Jones cond., and soloists. May 14-15.

BREVARD, N.C.

*Brevard Music Festival. Six concerts of orchestral music by the Festival Orchestra, James Christian Pfohl cond. Aug. 15-24.

CARMEL, CALIF.

*Bach Festival. Seven concerts by the Festival Orchestra and Chorus, Gastone Usigli cond., and Irene Robertson, organist. July 21-27.

CENTRAL CITY, COL.

*Central City Festival. Twelve performances of Beethoven's *Fidelio* and thirteen performances of Flotow's *Martha*, both in English. July 4-26.

CHARLOTTESVILLE, VA.

*Virginia Music Festival (1947). Three concerts by the National Symphony Orchestra, Hans Kindler cond., and guest artists. June 16-18.

*Virginia Music Festival (1948). Three concerts by the Detroit Symphony Orchestra, Karl Krueger cond., and soloists. May 21-23.

CHAUTAUQUA, N.Y.

*Chautauqua Music Festival. Nine weeks of recitals, symphonic and choral concerts, opera performances and lectures by the Chautauqua Opera Company and the Chautauqua Symphony Orchestra, Franco Autori cond. June 29-Aug. 24.

CINCINNATI, OHIO

*Biennial May Festival. Five concerts by the May Festival Chorus and Cincinnati Symphony Orchestra, Fritz Busch cond. May 4-8.

*Schubert Festival. Four concerts of chamber music, Lieder, orchestral and choral music by soloists and the Cincinnati Conservatory Orchestra, C. Hugo Grimm, cond. Jan. 18-21.

COLUMBIA, S.C.

*Columbia Music Festival. Three concerts by the Southern Symphony Orchestra and the Columbia Choral Society, Carl Bamberger cond., and soloists. April 29-May 1.

FALLS VILLAGE, CONN.

*Music Mountain Festival of Chamber Music. Twenty con-

certs of chamber music by the Gordon String Quartet. June 29-Aug. 31.

HARTFORD, CONN.

*Festival of American Music, and New England Music Critics Symposium. Three concerts and two forums on music criticism. Julius Hartt School of Music staff, Moshe Paranov cond. May 18-19.

JOHNSON CITY, TENN.

*Negro Music Festival. One pageant-concert of Negro music. Aug. 15.

KANSAS CITY, Mo.

Kansas City May Festival. Four concerts, including two oratorios and one Pop concert, by the Kansas City Choral Union and members of the Kansas City Philharmonic Orchestra. Delbert Johnson, director. May 1-7.

KINGSTON, R.I.

Rhode Island State College of Kingston Festival of American Music. Four concerts including a New England Folk Music Gathering of various ballad singing groups, with Jacob Evanson, program leader; one concert of

contemporary band music by the Rhode Island State College Band, Arnold Clair, cond.; one concert of contemporary American music with Walter Hendl, Arthur Kreutz, and Norman Dello Joio, composer-soloists; one all-American concert by a festival orchestra, Alexander Richter, cond., a festival chorus, Evanson cond., and student soloists. Aug. 8-10.

LEE, MASS.

Jacob's Pillow Dance Festival. Two performances of Wagner's *Tristan and Isolde*, in English translation by Rosamond Chappin. Paul Weiner, musical director. Aug. 1-8.

LENOX, MASS. (TANGLEWOOD)

*Berkshire Music Festival. Two performances each of a Bach and Mozart program and three series of orchestral concerts, by the Boston Symphony Orchestra, Serge Koussevitzky cond. Also two performances of Mozart's *Idomeneo* by the Opera Department of the Berkshire Music Center. July 13-Aug. 10.

LOS ANGELES, CALIF.

*Festival of Contemporary Arts, sponsored by the University of Southern California. Five con-

certs of contemporary music, by the University Orchestra, Ingolf Dahl conducting, the University Concert Band, directed by Clarence Sawhill, and students and faculty members, of the University. April 27-May 5.

MIDDLEBURY, VT.

*Green Mountain Festival. Two concerts, one of chamber music by the Gordon String Quartet, one of orchestral music by the Vermont State Symphony Orchestra, Alan Carter cond. One lecture-discussion. July 26.

MT. VERNON, IOWA

*May Music Festival (Cornell College). Four concerts, including recitals by Beveridge Webster and Dorothy Maynor and two concerts by the Chicago Symphony Orchestra, one with the Cornell Oratorio Society, Tauno Hannikainen cond. May 6-8.

NEW YORK CITY, N.Y.

*Festival of Contemporary American Music (Alice M. Ditson Fund, Columbia University). Five concerts including opera, choral, chamber, folk, and orchestral music. CBS Symphony Orchestra, Dixon cond., the Juil-

liard String Quartet, the Princeton Chapel Choir, Carl Weinrich director, and soloists. May 10-16.

Three Choirs Festival. Three concerts devoted to the Songs of the Northlands and America by Temple Emanu-El Choir, Lazare Saminsky cond., the United Temple Chorus, Isadore Freed cond., and Karl Krueger, Douglas Moore, and Duncan McKenzie, guest conductors. Also numerous guest artists. April 9-11.

***WNYC American Music Festival.** More than one hundred broadcasts and twelve free concerts by approximately sixty musical organizations and guest artists. Feb. 12-22.

NEWPORT, R.I.

New England Music Festival. Two productions by the New England Opera Theater (Hansel and Gretel, by Humperdinck, and Marriage of Figaro, by Mozart), Goldovsky cond.; one concert by the Little Orchestra Society, Scherman cond.; one chamber music recital and one children's concert, Madeira cond. May 21-23.

PASADENA, CALIF.

Spring Music Festival. Fourteen concerts by the Pasadena Civic

Orchestra, Richard Lert cond., and local band, orchestral, and choral groups. April 25-June 4.

PHILADELPHIA, PA.

***Philadelphia - Inquirer Music Festival.** One concert by numerous musical organizations and guest artists with Paul Whiteman, master of ceremonies. June 13.

PROVO, UTAH

***Brigham Young University Music Festival.** Eight orchestra concerts by the Los Angeles Philharmonic Orchestra, Alfred Wallenstein cond. and four concerts of chamber music by the Roth String Quartet. Also recitals by guest artists. June 10-Aug. 14.

ROCHESTER, N.Y.

***American Music Festival.** Six concerts by the Eastman-Rochester Symphony Orchestra, Howard Hanson cond., the Eastman Junior Symphony Orchestra, Paul White cond., and the Eastman Little Symphony Orchestra, Frederick Fennell cond. May 5-10.

***Festival of Chamber Music.** Five concerts by the Eastman Little Symphony, Frederick Fennell cond., the Eastman Vocal

Ensemble, Carl Fuerstner cond., and chamber groups and soloists. Dec. 2-7.

OJAI, CALIF.

*Ojai Valley Festival. Two series of four concerts each, devoted to orchestral, dramatic, and chamber music. Chamber Orchestra, Thor Johnson cond., and soloists. May 21-23 and May 28-30.

SARATOGA, N.Y.

*Saratoga Music Festival. Eight concerts by the Saratoga Festival Orchestra, F. Charles Adler cond. Sept. 6-18.

SEATTLE, WASH.

*American Music Festival. Four performances of opera, orchestral, and choral music, by guest artists and University of Washington Orchestra, Frederick Fen nell cond., Aug. 18-21.

SPARTANBURG, S.C.

*Spartanburg Music Festival. Two performances and two special events, by the Spartanburg Symphony Orchestra, Pedro San juan cond., the Women's Festival Chorus, Rosalind MacEnulty director, and guest artists. April 29-30.

ST. LOUIS, Mo.

National Folk Festival. Eight programs of American folk music and dances. April 7-10.

St. Louis Bach Festival. Three concerts by the St. Louis Festival Chorus and Orchestra, William Heyne cond., and soloists. May 6-8.

URBANA, ILL.

*Festival of Contemporary Arts. Five concerts for orchestra, chamber orchestra, chamber music combinations and solo instruments, sponsored by the University of Illinois. March 10-14.

WACO, TEXAS

Bach Festival. Two concerts by the Baylor University School of Music Orchestra and A Cappella and Radio Choirs, Leon Wagner, cond. Also student recital programs of Bach's smaller works for piano. March 19-20.

WASHINGTON, D.C.

*American Music Festival. Five concerts by the National Gallery of Art Orchestra, Richard Bales cond., the Tomasow String Quartet and guest artists. May 2-30.

WINSTON-SALEM, N.C.

Piedmont Festival of Music and Art. Choral, orchestral, and operatic concerts. Festival orchestra, George K. Raudenbush, cond. June 1-8.

WINTER PARK, FLA.

Bach Festival. Two concerts of choral music. Festival Chorus

FESTIVALS]

and Orchestra, Christopher O. Honaas cond., and numerous guest artists. March 4-5.

WORCESTER, MASS.

*Worcester Music Festival. Six concerts by the Philadelphia Orchestra, Alexander Hilsberg and Eugene Ormandy cond., and the Festival Chorus, Walter Howe, cond. Also guest artists. Oct. 13-18.

VII ORCHESTRAS

THE LISTING that follows is based on detailed questionnaires which were submitted to orchestras throughout the country. Orchestras connected exclusively with schools or colleges, or entirely non-professional have been omitted from this tabulation. All dates of performances fall within the calendar scope of this Yearbook, i.e.: June 1947 to May 1948 inclusive. When an orchestra on tour has appeared more than once in a city or a guest soloist more than once with an orchestra, the number of performances is indicated within parentheses. Guest conductors and soloists are generally tabulated for major symphonic series only. Figures following the name of an orchestra indicate the number of its personnel. Summer symphonies are listed in a separate section (III). Regular orchestras having a summer season tabulated with section III are indicated with the symbol (*).

I. THE TWENTY-FIVE MAJOR ORCHESTRAS

The twenty-five major orchestras in this country are computed on the basis of an annual budget of \$100,000 or more.

BALTIMORE, MD.

BALTIMORE SYMPHONY ORCHESTRA (85)

Est. 1916, Reginald Stewart, mus. dir. Ilya Schkolnik, asst. cond. C. C. Cappel, mgr. (deceased April 16). 1112 Fidelity Bldg., Baltimore 1.

22 subscription concerts in Lyric Theater: 12 midweek evgs., 10

Sun. evgs. Season opened Oct. 26.

15 special concerts: 12 young people's concerts in public school auditoriums; 3 broadcasts over WBAL.

32 concerts on tour including Annapolis, Md.; Hagerstown, Md. (2); Norwich, Conn.; Worcester, Mass.; Northampton, Mass.; Hamilton, Canada; Kingston, Canada; Charon, Pa.; Beaver Falls, N.Y.; Lock Haven, Pa.; Durham, N.C.; Charleston, S.C.; Tallahassee, Fla. (2); Tampa, Fla.; Sarasota, Fla.; Bradenton, Fla.; St. Petersburg, Fla.; Lakeland, Fla.; Jacksonville, Fla.; Or-

Iando, Fla.; Milledgeville, Ga.; Charlotte, N.C.; Lexington, Va.; Southbridge, Mass.; Lewiston, Me.; Fitchburg, Mass.; Nassau, N.H.; Fall River, Mass.; New York, N.Y.

Guest soloists: Regina Resnik (2), soprano; John Charles Thomas (2), baritone; Alexander Kipnis (2), basso; Mischa Elman (2), Nathan Milstein (2), Oscar Shumsky (2), violinists; Gregor Piatigorsky (2), 'cellist; Sascha Gorodnitzki (2), Guiomar Novaes (2), Reginald Stewart (2), pianists.

American premieres: Holiday Overture, by Elliott Carter (Jan. 7); Toccata and Two Canzones, by Bohuslav Martinu (Dec. 17).

BOSTON, MASS.

*BOSTON SYMPHONY ORCHESTRA (110)

Est. 1881. Serge Koussevitzky, mus. dir. Richard Burgin, assoc. cond. George E. Judd, mgr. Symphony Hall, Boston 15.

65 subscription concerts in Symphony Hall: 24 Fri. afts., 24 Sat. evgs., 6 Sun. afts., 6 Tues. evgs., 5 Wed. afts. (youth). Season opened Oct. 10.

Special concerts: 2 pension fund concerts; 4 special concerts; 26 broadcasts over ABC.

45 concerts on tour: Harvard U., Cambridge, Mass. (6); Providence, R.I. (5); New York, N.Y. (10); Brooklyn, N.Y. (5); Pittsburgh, Pa.; Cincinnati, Ohio; Bloomington, Ind.; South Bend, Ind.; Chicago, Ill. (2); Ann Arbor, Mich.; Detroit, Mich.; Yale U., New Haven, Conn. (3); New Brunswick, N.J.; New London, Conn.; Washington, D.C.; Hartford, Conn. (2); White Plains, N.Y.; Northampton, Mass.; Philadelphia, Pa.

Guest conductors: Leonard Bernstein (8); Eleazar de Carvalho (5); Charles Münch (8), Richard Burgin (8).

Guest soloists: Marina Koshetz (2), Eleanor Steber (2), sopranos; Eunice Alberts (2), contralto; Ginette Neveu (2), Isaac Stern (2), violinists; Joseph De Pasquale (2), violinist; Edmund Kurtz (2), 'cellist; Myra Hess (2), Witold Malcuzynski (2), Nadia Reisenberg (2), Artur Rubinstein (2), pianists.

World premieres: Knoxville: Summer of 1915, by Samuel Barber (April 9); Short Symphony, by Henry Cowell (Oct. 24); Symphony No. 4, by David Diamond (Jan. 23); Prologo e Fuga, by Camargo Guarnieri (Dec. 28); Symphony No. 4, by Gian Francesco Malipiero (Feb. 27); The Return of Pushkin, by

Nicholas Nabokov (Jan. 2); Symphony No. 3, by Walter Piston (Jan. 9); Symphony for Classical Orchestra, by Harold Shapero (Jan. 30); Madona, by Heitor Villa-Lobos (Dec. 28).

American premiere: Concerto for 'Cello and Orchestra, by Aram Khachaturian (March 5).

BUFFALO, N.Y.

*BUFFALO PHILHARMONIC ORCHESTRA (82)

Est. 1934. William Steinberg, mus. dir. Rudolf Doblin, asst. cond. Robert E. MacIntyre, mgr. Kleinhans Music Hall, Buffalo 1.

37 subscription concerts in Kleinhans Music Hall: 10 Tues. evgs. symphony series, 20 Fri. evgs. (Pops), 7 Wed. afts. (youth). Season opened Nov. 7.

3 concerts on tour: Bradford, Pa. (2); Cornell U., Ithaca, N.Y.

Guest conductor: Howard Hanson.

Guest soloists: Anne Bollinger, Dorothy Dow, sopranos; Eunice Alberts, Herta Glaz, contraltos; Set Svanholm, tenor; George London, John Priebe, Joseph Posner, baritones; Désiré Ligeti, basso; Zino Francescatti, Max Miller, violinists; Zara Nelsonova, 'cellist; Vladimir Horowitz, Menahem Pressler, pianists.

World premiere: Symphony No. 4, revised version, by William Schuman (Dec. 2).

CHICAGO, ILL.

*CHICAGO SYMPHONY ORCHESTRA (100)

Est. 1891. Artur Rodzinski, mus. dir. Tauno Hannikainen, asst. cond. George A. Kuyper, mgr. 220 S. Michigan Ave., Chicago 4.

110 subscription concerts in Orchestra Hall: 28 Thurs. evgs., 28 Fri. afts., 28 Tues. afts., 14 Sat. evgs. (Pop), 12 Tues. afts. (young people). Season opened Oct. 9.

Special concerts: broadcasts over WCFL, Wed. evgs.; 1 benefit concert.

34 concerts on tour: Milwaukee, Wis. (10); Detroit, Mich.; Ann Arbor, Mich.; Toledo, Ohio (2); Green Bay, Wis.; Peoria, Ill.; Davenport, Ia.; Ottumwa, Ia.; Des Moines, Ia.; Wichita, Kan.; Tulsa, Okla.; Dallas, Tex.; Ft. Worth, Tex.; Beaumont, Tex.; Port Arthur, Tex.; Galveston, Tex.; Baton Rouge, La.; Shreveport, La.; Little Rock, Ark.; Burlington, Vt.; Urbana, Ill. (2); St. Louis, Mo.; Bloomington, Ind.

Guest conductors: Ernest Ansermet (5); Eleazar de Carvalho

(3); Désiré Defauw (5); Vladimir Golschmann (5).

Guest soloists: Irene Jessner (3), Marjorie Lawrence (3), sopranos; Enid Szantho (3), contralto; Herbert Janssen (3), baritone; Yehudi Menuhin (2), Nathan Milstein (3), Jacques Thibaud (2), John Weicher (2), violinists; Gergor Piatigorsky (2), 'cellist; Gaby Casadesus (2), Robert Casadesus (3), Ella Goldstein (2), Myra Hess (3), Vladimir Horowitz (2), William Kapell (2), Guiomar Novaes (3), Artur Rubinstein (2), Sylvia Zaremba (3), pianists.

World premiere: Wood Notes, by William Grant Still (April 22).

American premieres: Variations on a Brazilian Theme, by Francisco Braga (Feb. 12); Congo, Toada, and Côco, by José Siqueira (Feb. 10).

CINCINNATI, OHIO

CINCINNATI SYMPHONY ORCHESTRA (86)

Est. 1895. Thor Johnson, cond. Walter Heermann, asst. cond. J. M. O'Kane, mgr. 1106 First National Bank Bldg., Cincinnati.

49 subscription concerts in Cincinnati Music Hall: 13 Fri. afts., 6 Sun. afts., 20 Sat. evgs., 5 Tues.

afts. and 3 Wed. afts. (youth) concerts, 2 Wed. evgs. (Pop) concerts. Season opened Oct. 10.

Special concerts: 1 Pension Fund concert; 1 concert for Friends of The Symphony.

51 concerts on tour: Lexington, Ky.; Louisville, Ky. (3); Evansville, Ind.; Memphis, Tenn.; Columbus, Miss.; Auburn, Ala.; Hattiesburg, Miss.; Baton Rouge, La.; Alexandria, La.; Lake Charles, La.; Shreveport, La.; Ft. Smith, Ark.; Fayetteville, Ark.; Warrensburg, Mo.; Oxford, Miss. (2); Columbus, Ohio; Sheboygan, Wis.; Green Bay, Wis.; Fond du Lac, Wis.; Wausau, Wis.; St. Paul, Minn.; Aberdeen, S. Dak.; Sioux Falls, S. Dak.; Austin, Min.; Janesville, Wis.; Elmhurst, Ill.; Oxford, Ohio; Sidney, Ohio; Decatur, Ill.; Quincy, Ill.; Manhattan, Kan.; Beatrice, Neb.; Fremont, Neb.; Grand Island, Neb.; Lawrence, Kan.; Kansas City, Mo.; Columbia, Mo. (2); Des Plaines, Ill.; Cedar Rapids, Ia.; Dubuque, Ia.; Beloit, Wis.; South Bend, Ind.; Normal, Ill.; Toledo, Ohio; Ann Arbor, Mich.; Findlay, Ohio; Huntington, W.Va.

Guest conductors: André Kostelanetz (Pop concerts, 2).

Guest soloists: Marjorie Lawrence (2), Helen Traubel (2),

sopranos; Gladys Swarthout (2), Cloe Elmo (2), mezzo-sopranos; Robert Weede, baritone; Sigmund Effron, Mischa Elman, Georges Enesco, Zino Francescatti, Ruggiero Ricci, violinists; Sascha Gorodnitzki, José Iturbi, William Kapell, Leonard Pennario, Artur Rubinstein, Jesus Maria Sanroma, Rudolf Serkin, pianists.

World premieres: Symphony No. 1, by Henry Brant (Jan. 30); Concerto Grosso in D minor, by Vivaldi, transcribed by Vittorio Giannini (Oct. 10); Portrait of a Frontier Town, concert version, by Don Gillis (Feb. 20).

CLEVELAND, OHIO

*CLEVELAND ORCHESTRA

Est. 1918. George Szell, mus. dir. Rudolph Ringwall, assoc. cond. Carl J. Vosburgh, mgr. Severance Hall, Cleveland 6.

89 subscription concerts in Severance Hall: 22 Thurs. evgs., 22 Sat. evgs., 19 Sun. afts. (twilight), 26 children's concerts, midweek morns. and afts. Season opened Oct. 9.

36 concerts on tour: Oberlin, Ohio (5); Akron, Ohio (2); Youngstown, Ohio; Lima, Ohio; Toledo, Ohio (2); Ann Arbor, Mich.; Jackson, Mich.; Muske-

gon, Mich.; Detroit, Mich.; Kalamazoo, Mich.; Chicago, Ill.; Bennly Hills, Ill.; Bloomington, Ind. (2); Joliet, Ill.; Muncie, Ind.; Syracuse, N.Y.; New York, N.Y.; Troy, N.Y.; Albany, N.Y.; Ithaca, N.Y.; Princeton, N.J.; Worcester, Mass.; Northampton, Mass.; Springfield, Mass.; Hartford, Conn. (2); Bridgeport, Conn.; Wilkes-Barre, Pa. (2).

Guest conductors: Georges Enesco (2), Charles Münch (4).

Guest soloists: Marie Simmelink-Kraft (3), mezzo-soprano; Louise Bernhardt (2), contralto; Set Svanholm (2), tenor; Robert Casadesus (2), Rudolf Firkusny (2); Beryl Rubinstein (2), Artur Schnabel (2), Rudolf Serkin (2), Leonard Shure (2), pianists; Zino Francescatti (2), Joseph Fuchs (2), Josef Gingold (2), Joseph Knitzer (2), Joseph Szigeti (2), violinists.

World premieres: Pastorale for Voice and Orchestra, by Herbert Elwell (March 25); Rhapsody for Orchestra, by Artur Schnabel (April 15); Hyperion, by Ernst Toch (Jan. 8).

COLUMBUS, OHIO

COLUMBUS PHILHARMONIC ORCHESTRA (78)

Est. 1941. Izler Solomon, music. dir. Arthur W. Meyers, exec.

secy. Rm. 228, Virginia Hotel,
Columbus 15.

39 subscription concerts in Me-
morial Hall: 10 Tues. evgs., 19
Sat. evgs. (Pop), 10 Fri. afts.
(youth). Season opened Nov. 4.
2 special concerts: 1 Lenten Ves-
per, 1 NBC broadcast ("Orches-
tras of the Nation").

2 concerts on tour: Otterbein
College, Westerville, Ohio (2).
Guest soloists: Carol Brice, Helen
Holscher, contraltos; Dale Gilli-
land, baritone; Robert Gross,
George Hardesty, Joseph Knit-
zer (2), Erica Morini, violinists;
Joseph Schuster, Jenska Slebos,
'cellists; Marjorie Sutter, harp-
ist; Chester Barris, Aaron Cohen,
Augusta Frank, Byron Janis (2),
Artur Schnabel, Karl Ulrich
Schnabel, pianists.

World premieres: Rondo Overt-
ture, by Wayne Barlow (Jan. 31);
Tequila, by Paul Dunlap (Dec.
20); Pearly Bouquet, by Irwin
Fischer (Feb. 14); Sketches from
Childhood, by Irwin Fischer
(Dec. 13); Dance Divertimento,
by Kent Kennan (Jan. 17); Sen-
tences from Walt Whitman, by
John Klein (Feb. 28); Scènes de
ballet, by Zinova Kogan (Jan.
10); Gregorian Overture, by
Godfrey Turner (Dec. 2).

DALLAS, TEX.

DALLAS SYMPHONY ORCHESTRA (95)

[ORCHESTRAS

Est. 1901. Antal Dorati, mus. dir.
Joseph Hawthorne, assoc. cond.
Tom Grimes, mgr. Fair Park
Auditorium, Dallas 10.

20 subscription concerts in Fair
Park Auditorium: 15 Sun. afts.,
5 Sat. morns. (children). Season
opened Nov. 2.

7 special concerts: 3 festival con-
certs evgs.; 4 special concerts,
evgs.

20 concerts on tour: Fort Worth,
Tex. (5); Tyler, Tex.; Stephen-
ville, Tex. (2); Durant, Okla.;
Denton, Tex. (2); Waco, Tex.;
Yaokum, Tex.; Wharton, Tex.;
Houston, Tex.; Byran, Tex.;
Lufkin, Tex.; Marshall, Tex.;
Sherman, Tex.; Wichita Falls,
Tex.; Amarillo, Tex.; Lubbock,
Tex.; Abilene, Tex. (2).

Guest conductor: Ernest Anser-
met.

Guest soloists: Anne Bollinger
(2), Frances Yeend (2), sopranos;
Mona Paulee (2), Frances De
Mond, mezzo-soprano; Marian
Anderson, contralto; Gabor Car-
elli (2), David Lloyd (2), tenors;
Ralph Herbert (2), baritone; D.
Ralph Appleman, James Pease,
Mihaly Szekely (2), bassos; Ra-
fael Druian (2), Zino Frances-
catti (2), Yehudi Menuhin, Na-
than Milstein, Joseph Szigeti, vi-
olinists; Gregor Piatigorsky, 'cell-
ist; Robert Casadesus, Antal

Dorati, William Kapell (2), Arthur Rubinstein, Jane Sykes, Lois Zabel, Sylvia Zaremba, pianists. World premieres: Symphonic Suite, by Walter Piston (Feb. 29); Concert Overture, by Daniel Sternberg (Dec. 14).

DENVER, COLO.

***DENVER SYMPHONY ORCHESTRA (80)**

Est. 1921. Saul Caston, mus. dir. Frederick Vogelgeng, asst. cond. Helen Black, mgr. 458 City and County Bldg., Denver.

20 subscription concerts in Denver Municipal Auditorium: 15 Tues. evgs., 5 Thurs. afsts. (children). Season opened Oct. 28.

6 special concerts: 2 for jr. high school students; 3 evgs. in intimate series; 1 extra concert.

10 concerts on tour: Boulder, Col. (2); Fort Morgan, Col (2); Loveland, Col. (2); Fort Collins, Col. (2); Casper, Wyo. (2).

Guest soloists: Selma Caston, soprano; Carol Brice, contralto; Walter Eisenberg, Zino Francescatti, Joseph Fuchs, Ruggiero Ricci, violinists; Gregory Lemko, Gregor Piatigorsky, 'cellists; Joseph Battista, Robert Casadesus, William Kapell, Solveig Lunde, Witold Malczynski, pianists.

DETROIT, MICH.

DETROIT SYMPHONY ORCHESTRA (94)

Est. 1914. Karl Krueger, mus. dir. Valter Poole, asst. cond. Raymond J. Hall, mgr. Music Hall, 350 Madison Ave., Detroit 26.

56 subscription concerts in Music Hall: 16 Thurs. evgs., 16 Fri. evgs., 20 Wed. morn. (young people), 4 Sat. evgs. (Pop). Season opened Oct. 19.

Special concerts: 2 extra concerts; 3 Virginia Festival concerts (Charlottesville); broadcasts Sun. evgs. over ABC.

37 concerts on tour: Cranbrook, Mich.; Columbus, Ohio; Ann Arbor, Mich.; Toronto, Canada; Ottawa, Canada; Montreal, Canada; Quebec, Canada; Syracuse, N. Y.; Buffalo, N. Y.; Dayton, Ohio; Knoxville, Tenn.; Atlanta, Ga.; Greenville, S. C.; Spartanburg, S. C.; Asheville, N. C.; Davidson, N. C.; Salisbury, N. C.; Danville, Va.; Duke U., Durham, N. C.; Peterburg, Va.; Richmond, Va.; Charlottesville, Va.; Fredericksburg, Va.; Hampton, Va.; Norfolk, Va.; Roanoke, Va.; Jacksonville, Fla.; Gainesville, Fla.; Lakeland, Fla.; St. Petersburg, Fla.; Orlando, Fla.; Ft. Meyers, Fla.; Tampa, Fla.; Thomasville, Ga.; Tuscaloosa,

Ala.; Mobile, Ala.; U. of Illinois, Urbana, Ill.

Guest soloists: Eva Likova, soprano; Ivan Petroff, Alexander Sved, baritones; Otis Igelman, Ruggiero Ricco, Jacques Thibaud, violinists; George Miquelle, 'cellist; Dirk van Emmerik, oboist; Andor Foldes, Percy Grainger, Guiomar Novaes, Witold Malcuzynski, Leo Nadelman, Jean Reti, Leonard Shure, pianists.

World premieres: Trilogy, by Leroy Robertson (Dec. 11).

HOUSTON, TEX.

*HOUSTON SYMPHONY ORCHESTRA (80)

Est. 1913. Joseph A. Henkel, assoc. cond. Tom M. Johnson, mgr. City Auditorium, Houston. 22 subscription concerts in City Auditorium: 12 Mon. evgs., 10 Wed. and Thurs. afts. (student). Season opened Nov. 3.
5 special concerts.

Guest conductors: Maurice Abravanel; Leonard Bernstein; Igor Buketoff; Carlos Chavez (2); Georges Enesco; Frederick Fennell (2); Massimo Freccia; Morton Gould; Tauno Hannikainen (3); Walter Hendl; Joseph A. Henkel (5); Efrem

Kurtz; Charles Münch; Hans Schwieger (3); Frieder Weissmann (3).

Guest soloists: Helen Traubel, soprano; Isaac Stern, violinist; Edmund Kurtz, 'cellist; Benny Goodman, clarinetist; Claudio Arrau, Eugene List, Bettye Ruth Robbins, pianists.

INDIANAPOLIS, IND.

*INDIANAPOLIS SYMPHONY ORCHESTRA (85)

Est. 1930. Fabien Sevitzky, mus. dir. Howard Harrington, mgr. Murat Theater, Indianapolis.

24 subscription concerts in Murat Theater: 12 Sat. evgs., 6 Fri. evgs., 6 Sun. afts. Season opened Nov. 8.

18 special concerts: 4 aft. and evg. Municipal concerts; 1 pension fund concert; 1 sponsored concert; 2 Sat. morns. (children); 10 youth concerts in public schools.

39 concerts on tour: Lafayette, Ind. (2); Charleston, Ill.; Urbana, Ill. (2); LaSalle, Ill.; Winona, Minn.; Benton Harbor, Mich.; Bedford, Ind. (2); Terre Haute, Ind.; Memphis, Tenn.; Carbondale, Ill.; Vincennes, Ind.; Niagara Falls, N.Y.; Pottsville, Pa.; Hazelton, Pa.; Allen-

town, Pa.; Logansport, Ind.; Bloomington, Ind. (2); Hamilton, Ohio; New Castle, Pa.; Amsterdam, N.Y.; Huntington, W. Va. (2); Steubenville, Ohio; Shamokin, Pa.; Middletown, N.Y.; Elmira, N.Y. (2); Saratoga Springs, N.Y.; Syracuse, N.Y.; Utica, N.Y.; Schenectady, N.Y.; Olean, N.Y.; Zanesville, Ohio; Defiance, Ohio; Elmira, N.Y.

Guest conductors: Georges Enesco (2); Howard Hanson (2).

Guest soloists: Regina Resnik (2), Eleanor Steber (2), sopranos; Rosalind Nadell (2), mezzo-soprano; Set Svanholm (2), tenor; Julius Huehn (2), bass-baritone; Yehudi Menuhin (2), Isaac Stern (2), Jacques Thibaud (2), violinists; Daniel Ericourt (2), Sascha Gorodnitzki (2), Myra Hess (2), Menahem Pressler (2), pianists; Luboshutz and Nemenoff (2), duopianists.

World premieres: Youthful Suite, by Percy Grainger (Feb. 22); La Città perduta by Guido Guerrini (April 2); Bach Adagio and Fugue, transcription by Guido Guerrini (Nov. 8); The Quest, by Roy Harris (Jan. 29); Two Pieces in Sabbath Mood, Frederick Jacobi (Feb. 13).

American premiere: Les Petits métiers, by Manuel Rosenthal (Dec. 19).

KANSAS CITY, MO.

KANSAS CITY PHILHARMONIC ORCHESTRA (74)

Est. 1932. Efrem Kurtz, mus. dir. Orlando Barera, asst. cond. M. L. Henderson, mgr. 918 Scarritt Bldg., Kansas City 6.

42 subscription concerts in Music Hall: 10 Tues. evgs., 10 Wed. evgs., 10 Sun. afts. (Pop), 12 Mon. and Thurs. afts. (young people). Season opened Oct. 14. 2 special concerts in Auditorium Arena.

10 concerts on tour: Pittsburg, Kan. (2); St. Joseph, Mo. (2); Emporia, Kan. (2); Independence, Kan. (2); Kansas City, Kan. (2).

Guest soloists: Ezio Pinza (2), basso; Nathan Milstein (2), Isaac Stern (2), violinists; Gregor Piatigorsky (2), 'cellist; Alexander Brailowsky (2), Maryla Jonas (2), Artur Rubinstein (2), Jascha Spivakovsky (2), pianists.

World premieres: The Seine at Night, by Virgil Thomson (Feb. 24); Fugue for Strings, by Powell Weaver (Oct. 14).

American premiere: Concerto on Themes of Corelli, by John Barbirolli (Dec. 30).

LOS ANGELES, CALIF.

PHILHARMONIC ORCHESTRA OF LOS ANGELES (88)

Est. 1919. Alfred Wallenstein, mus. dir. John Barnett, assoc. cond. Wilfrid L. Davis, mgr. 427 W. 5th St., Los Angeles 13.

46 subscription concerts in Philharmonic Auditorium: 17 Thurs. evgs., 16 Fri. afts., 13 Sat. morns. (youth). Season opened Nov. 13.

1 special concert: pension fund. 56 concerts on tour: San Diego, Calif. (5); Pasadena, Calif. (6); Santa Barbara, Calif. (5); Whittier, Calif. (3); Long Beach, Calif. (4); Glendale, Calif. (3); Alhambra, Calif. (3); Compton, Calif. (2); Santa Monica, Calif. (3); Claremont, Calif. (3); San Pedro, Calif. (2); Escondido, Calif. (2); Redondo Beach, Calif.; Bakersfield, Calif.; Fresno, Calif.; Ventura, Calif.; San Bernardino, Calif.; Riverside, Calif.; Beverly Hills, Calif.; Provo, Utah (8).

Guest conductors: Charles Münch (3); Igor Stravinsky (2).

Guest soloists: Rose Bampton (4), Anna Turkel (3), sopranos; Max Lichtegg (4), tenor; Robert Weede (3), baritone; Zino Francescatti (4), Sascha Jacobsen, Yehudi Menuhin (2), violinists;

[ORCHESTRAS

Robert La Marchina (4), cellist; Frederick Moritz (6); bassoonist; Robert Marsteller (5), trombonist; Claudio Arrau (5), Alexander Brailowsky (5), Lester Donahue (3), Leon Fleisher (4), William Kapell (5), Artur Schnabel (2), pianists; Guy and Lois Maier (4), duo-pianists.

World premiere: Fantasy for Trombone and Orchestra, by Paul Creston (Feb. 12).

American premiere: Concerto for Bassoon and Orchestra, K. Anh. 230a, by Wolfgang Amadeus Mozart (Nov. 20).

MINNEAPOLIS, MINN.

MINNEAPOLIS SYMPHONY ORCHESTRA (88)

Est. 1903. Dimitri Mitropoulos, mus. dir. Yves Chardon, assoc. cond. Arthur J. Gaines, mgr. 110 Northrop Auditorium, U. of Minnesota, Minneapolis 14.

34 subscription concerts in Northrop Auditorium: 18 Fri. evgs., 5 Sun. afts. (twilight), 8 young people's concerts (4 of these in St. Paul), midweek afts. Season opened Oct. 24.
3 extra concerts.

70 concerts on tour: Northfield, Minn.; Rochester, Minn.; Chicago, Ill.; Toledo, Ohio (2);

Pittsburgh, Pa.; Springfield, Mass.; Worcester, Mass.; Pittsfield, Mass.; Boston, Mass.; Portland, Me.; New Bedford, Mass.; New London, Conn.; Norwalk, Conn.; Stamford, Conn.; New York, N.Y.; New Brunswick, N.J.; Wilkes-Barre, Pa.; Harrisburg, Pa.; York, Pa.; Buffalo, N.Y.; Ann Arbor, Mich.; Midland, Mich.; Bay City, Mich.; Flint, Mich.; Lafayette, Ind. (2); Elkhart, Ind.; Iowa City, Ia. (3); Saint Cloud, Minn.; Winnipeg, Man., Canada (3); Madison, Wis. (2); La Crosse, Wis.; Cedar Falls, Ia.; Highland Park, Ill.; Springfield, Ill.; Louisville, Ky.; Nashville, Tenn.; Birmingham, Ala.; Montgomery, Ala. (2); Columbus, Ga. (2); Savannah, Ga.; Atlanta, Ga.; August, Ga.; Clemson, S.C.; Spartanburg, S.C.; Asheville, N.C. (2); Durham, N.C.; Raleigh, N.C.; Greenboro, N.C. (2); Winston-Salem, N.C.; Delaware, Ohio; Dayton, Ohio; Bowling Green, Ohio (2); Milwaukee, Wis.; Ames, Ia. (2); Des Moines, Ia. (2).

Guest conductors: James Aliferis; Leonard Bernstein; Charles Münch; Eugene Ormandy; Fabien Sevitzky.

Guest soloists: Frances Yeend, soprano; Marian Anderson, Lilian Knowles, contraltos; David Lloyd, tenor; James Pease, bass-

baritone; Mischa Elman, Louis Krasner, Nathan Milstein, Tossy Spivakovsky, Isaac Stern, violinists; Yves Chardon, Raya Garbousova, cellists; Percy Grainger, Myra Hess, William Kapell, pianists; Vronsky and Babin, duopianists.

World premiere: Symphony No. 1, by James Aliferis (March 19).

NEW ORLEANS, LA.

*NEW ORLEANS SYMPHONY ORCHESTRA (76)

Est. 1936. Massimo Freccia, mus. dir. Pierre Henrotte, asst. cond. George Allen Foster, mgr. 605 Canal St., New Orleans.

21 subscription concerts in Municipal Auditorium: 14 Tues. evgs., 7 Wed. morn. young people's concerts (white). Season opened Oct. 28.

Special concerts: 8 young people's concerts (colored) Wed. morns., B. T. Washington Auditorium; 2 concerts at Tulane University; 2 extra concerts.

6 concerts on tour: Pascagoula, Miss.; Hammond, La.; Jackson, Miss.; Tuscaloosa, Ala.; Laurel, Miss.; Baton Rouge, La.

Guest soloists: Patrice Munsel, soprano; Robert Merrill, baritone; Mischa Elman, Nathan

Milstein, Saul Ovcharov, Isaac Stern, Joseph Szigeti, violinists; Joseph Schuster, 'cellist; Claudio Arrau, Robert Casadesus, Leon Fleisher, Sidney Foster, pianists; Luboshutz and Nemenoff, duopianists.

World premieres: Prelude and Passacaglia, Walter Jenkins (Jan. 20); Three Impressions for String Orchestra, by Robert Rohe (March 9).

NEW YORK CITY, N.Y.

*PHILHARMONIC-SYMPHONY SOCIETY OF NEW YORK (103)

Est. 1842 (merged with New York Symphony, 1928). Bruno Walter, mus. adv. Walter Hendl, asst. cond. Arthur Judson, mgr. 113 W. 57 St., New York 19.

105 subscription concerts in Carnegie Hall: 14 odd Thurs. evgs.; 14 even Thurs. evgs.; 14 odd Fri. afts.; 14 even Fri. afts.; 14 odd Sun. afts.; 14 even Sun. afts.; 7 odd Sat. evgs. (student); 7 even Sat. evgs. (student); 5 Sat. morns. (young people); 2 Sat. morns. in Town Hall (young people). Season opened Oct. 9.

3 special concerts: 1 pension fund benefit; 2 membership concerts. 3 concerts on tour: Hartford, Conn.; Newark, N.J.; Princeton, N.J.

Guest conductors: Dimitri Mitropoulos (15), Charles Münch (21), Leopold Stokowski (29), George Szell (14).

Guest soloists: Nadine Conner (3), Jarmila Novotna (3), Bidu Sayao, Eleanor Steber (3), sopranos; Nan Merriman (6), Jane Hobson (3), mezzo-sopranos; Kathleen Ferrier (3); Enid Szantho (3), contraltos; William Hain (3); Joseph Laderoute (3), Set Svanholm (3), tenors; Lorenzo Alvary (3), basso; Vera Zorina (3), Raymond Gerome (3), narrators; John Corigliano (2), Mischa Elman (2); Yehudi Menuhin (3), Nathan Milstein (3), Erica Morini (3), Ginette Niveu (2), Michael Rosenker (2), violinists; William Lincer, violist; Raya Garbousova (3), Leonard Rose (2), 'cellists; Jacques Abram (2), Robert Casadesus (3), Clifford Curzon, Nicole Henriot (2), Myra Hess (2), Vladimir Horowitz (3), Eugene Istomin (2), Oscar Levant (3), Menahem Pressler, Rudolf Serkin (3), Zadel Skolovsky (2), Sigi Weissenberg, pianists.

World premieres: Sun Splendor, by Marion Bauer (Oct. 25); Bach Chorale Prelude, Kyrie, Gott heiliger Geist, transcribed by Hershy Kay (Jan. 17); Symphony No. 4, by Ernst Krenek (Nov. 27); Symphony No. 1, by Elie Siegmeister (Oct. 30).

American premieres: Jeanne d' Arc au bucher, by Arthur Hon-egger (Jan. 1); Russian Fantasy, by Aram Khachaturian (April 1); Symphony No. 6, by Gustav Mahler (Dec. 11).

OKLAHOMA CITY, OKLA.

OKLAHOMA SYMPHONY ORCHESTRA (90)

Est. 1937. Victor Alessandro, mus. dir. Robert Rudie, asst. cond. J. A. Federhen, mgr. Municipal Auditorium, Oklahoma City.

12 subscription concerts in Municipal Auditorium: 5 Sun. afts., 6 Tues. evgs., 1 Fri. evg. Season opened Nov. 11.

Special concerts: 10 special and young people's concerts in various locations in Oklahoma City. 12 Little Symphony concerts, midweek evgs., in Little Theater; 1 NBC broadcast ("Orchestras of the Nation").

10 concerts on tour: Chickasha, Okla.; Bethany, Okla.; Oklahoma U., Norman, Okla. (2); A. & M. College, Stillwater, Okla. (3); Lawton, Okla. (3).

Guest soloists: Agnes Davis, Virginia MacWatters, sopranos; Mona Paulee, mezzo-soprano; Joseph Fuchs, Robert Rudie, Isaac Stern, violinists; Gregor

Piatigorsky, 'cellist; Sigurd Rascher, saxophonist Claudio Arrau, Eugene List, Jack Maxim, pianists.

World premiere: The Nile, by N. de Rubertis (April 20).

PHILADELPHIA, PA.

PHILADELPHIA ORCHESTRA (110)

Est. 1900. Eugene Ormandy, mus. dir. Alexander Hilsberg, assoc. cond. Harl McDonald, mgr. 1910 Girard Trust Co. Bldg., Philadelphia 2.

76 subscription concerts in Academy of Music: 28 Fri. afts., 28 Sat. evgs., 10 Mon. evgs., 5 Sat. morns. (children), 5 Wed. evgs. (youth). Season opened Sept. 26. 16 special concerts: 3 pension fund benefits; 1 Rachmaninoff Fund concert; 6 Worcester, Mass. Festival concerts; 6 Ann Arbor, Mich. Festival concerts.

17 broadcasts over CBS: Sat. afts., 5:00-6:00 P.M.

83 concerts on tour: New York, N.Y. (10); Baltimore, Md. (6); Washington, D.C. (8); Richmond, Va. (3); U. of Virginia, Charlottesville, Va.; Atlantic City, N.J.; Minneapolis, Minn.; Milwaukee, Wis.; East Lansing, Mich. (2); Saginaw, Mich.; Chicago, Ill. (2); Harrisburg, Pa. (2); Charleston, W. Va.; Knox-

ville, Tenn.; Birmingham, Ala.; Montgomery, Ala.; Jacksonville, Fla.; Raleigh, N.C.; Reading, Pa.; Hartford, Conn.; Buffalo, N.Y.; Toronto, Canada (2); Detroit, Mich.; Chattanooga, Tenn.; Atlanta, Ga.; Little Rock, Ark.; Rushton, La. (2); New Orleans, La. (2); Houston, Tex.; Abilene, Tex. (2); San Antonio, Tex.; El Paso, Tex.; Tucson, Ariz.; Phoenix, Ariz.; San Diego, Calif.; Los Angeles, Calif.; San Francisco, Calif. (2); Sacramento, Calif.; Eugene, Ore.; Spokane, Wash.; Seattle, Wash.; Victoria, B.C., Canada (2); Vancouver, B.C., Canada; Portland, Ore.; Denver, Col.; Omaha, Neb.; Tulsa, Okla.; Springfield, Ill.; Des Moines, Ia.

Guest conductors: Ifor Jones; Dimitri Mitropoulos (2); Pierre Monteux (4); George Szell (4); Bruno Walter (2).

Guest soloists: Gertrude Ribla (3), soprano; Zino Francescatti (3), Angel Reyes (2), Jacques Thibaud (3), Efrem Zimbalist (2), violinists; William Kincaid (2), flutist; Clara Rockmore (2), theremin; Alexander Brailowsky (3), Rudolf Firkusny (2), Vladimir Horowitz, Guiomar Novaes (2), Menahem Pressler (3), Rudolf Serkin (3), Jeanne Therrien (2), pianists; Luboshutz and Nemenoff (2), duopianists.

World premieres: Suite from *Medea*, by Samuel Barber (Dec. 5); *Saga of the Mississippi*, by Harl McDonald (April 9); Symphony No. 3, by Vincent Persichetti (Nov. 21); Concerto in C-sharp minor for Violin and Orchestra, by Efrem Zimbalist (Nov. 28).

American premieres: *A Young Person's Guide to the Orchestra*, by Benjamin Britten (Dec. 13); Symphony No. 1 in D minor, by Serge Rachmaninoff (March 19).

PITTSBURGH, PA.

PITTSBURGH SYMPHONY ORCHESTRA (90)

Est. 1927. Fritz Reiner, mus. dir. Vladimir Bakaleinikoff, assoc. cond. Edward Specter, mgr. 1305 Farmers Bank Bldg., Pittsburgh 22.

46 subscription concerts in Syria Mosque: 20 Fri. evgs., 20 Sun. afts., 7 Tues. evgs. (Pop) 2 children's concerts in Carnegie Music Hall: Sat. afts. Season opened Oct. 24.

3 special concerts at Syria Mosque

16 concerts on tour: Columbus, Ohio.; Toledo, Ohio (3); Saginaw, Mich.; Lansing, Mich.; Battle Creek, Mich.; Detroit,

Mich.; Grand Rapids, Mich.; Fort Wayne, Ind.; Springfield, Ohio; Johnstown, Pa.; Wheeling, W. Va.; Indiana, Pa.; Beaver Falls, Pa. (2).

Guest conductors: Vladimir Bakaleinikoff (4), Ezra Rachlin (½).

Guest soloists: Astrid Varnay (2), soprano; Set Svanholm (2), tenor; Mihaly Szekely (2), basso; Zino Francescatti (2), Hugo Kolberg (2), Fritz Kreisler (2), Nathan Milstein (2), Isaac Stern (2), violinists; Stefan Auber (2), Gregor Piatigorsky (2), 'cellists; Claudio Arrau (2), Robert Casadesus (2), Ania Dorfmann (2), Rudolf Firkusny (2), William Kapell (2), Ezra Rachlin (2), Artur Schnabel (2), pianists.

World premieres: Passacaglia and Fugue, by Alvin Etler (Feb. 13); Three Symphonic Dances, by Norman Dello Joio (Jan. 30); Pennsylvania, by Gardner Read (Nov. 21).

American premieres: Paganini-ana, by Alfredo Casella (Jan. 23); Concerto for Strings, by Igor Stravinsky (Jan. 16).

ROCHESTER, N.Y.

ROCHESTER PHILHARMONIC ORCHESTRA (84)

Est. 1922. Erich Leinsdorf, mus. dir. Guy Fraser Harrison, asst.

cond. Arthur M. See, mgr.. 26 Gibbs St., Rochester 4.

13 subscription concerts in Eastman Theater: Thurs. evgs. Season opened Oct. 30.

2 special concerts: 25th anniversary concert, 1 NBC broadcast ("Orchestras of the Nation").

23 concerts on tour: Colgate U., Hamilton, N.Y.; Troy, N.Y.; Newburgh, N.Y.; Springfield, Mass.; Dartmouth College, Hanover, N.H.; Kingston, N.Y.; Poughkeepsie, N.Y.; New York, N.Y.; Hartford, Conn.; Rutgers U., New Brunswick, N.J.; Salisbury, Md.; Newport News, Va.; Norfolk, Va.; Roanoke, Va.; Lynchburg, Va.; Asbury Park, N.J.; Scranton, Pa. (2); Lebanon, Pa.; Lancaster, Pa.; Greensburgh, Pa.; Johnstown, Pa.; Ithaca, N.Y.

Guest conductors: Georges Enesco, Guy Fraser Harrison.

Guest soloists: Anne McKnight, Priscilla Gillette, Dorothy Maynor, sopranos; Rosalind Nadell, mezzo-soprano; Nell Rankin, contralto; Joel Berglund, Irwin Dillon, tenors; James Pease, bass-baritone; Isaac Stern, violinist; Claudio Arrau, Sari Biro, Sascha Gorodnitzki, William Kapell, pianists.

World premieres: Piece for Orchestra, by Alec Wilder (Nov. 20).

ST. LOUIS, MO.

ST. LOUIS SYMPHONY ORCHESTRA
(85).

Est. 1880. Vladimir Golschmann, mus. dir. Harry Farbman, asst. cond. William Zalken, mgr. 1607 Arcade Bldg., St. Louis 1.

40 subscription concerts in Kiel Auditorium: 20 Sat. evgs., 10 Fri. afts., 10 Sun. afts. Season opened Oct. 18.

32 special concerts: 7 (Pop) concerts, Sun. afts.; 11 student concerts in various school auditoriums, afts.; 5 "special" concerts; 4 free concerts; 3 concerts for "Symphony of Fashions"; 2 NBC broadcasts ("Orchestras of the Nation").

5 concerts on tour: Danville, Ill.; Springfield, Ill. (2); Columbia, Mo. (2).

Guest conductors: André Kostelanetz (3 special concerts), Erich Leinsdorf (2), Edwin McArthur (2 special concerts).

Guest soloists: Eleanor Steber (2), soprano; Saundra Berkova, Zino Francescatti (2), Nathan Milstein (2), Isaac Stern (2), Patricia Travers (2), violinists; Raya Garbousova (2), Edgar Lustgarten (2), 'cellists; Marcel Grandjany, harpist (2); Alexander Brailowsky (2), Robert Casa-

[ORCHESTRAS

desus (2), Eloise Wells Polk (2), Artur Rubinstein (2), Jesus Maria Sanroma (2), Edith Schiller (2), Alexander Uninsky (2), pianists; Whittemore and Lowe (2), duo-pianists.

World premieres: *Fancy and Folly*, by Alexander Brott (Jan. 16); *Five Preludes* by Dmitri Shostakovich, orchestrated by Lan Adomian (Feb. 21); *Symphony No. 7*, by Alexander Tansman (Oct. 24); *Chaconne* by Vitali, orchestrated by Claude Lévy (Jan. 30).

American premieres: *Feuille d'images*, by Louis Aubert (Jan. 10); *Divertimento No. 2*, by Tibor Harsanyi (Dec. 6); *Edina*, by Marcel Landowski (Feb. 27).

SAN ANTONIO, TEX.

SYMPHONY SOCIETY OF SAN ANTONIO (78)

Est. 1939. Max Reiter, mus. dir. A. M. Walker, mgr. 702 Maverick Bldg., San Antonio 5.

24 subscription concerts in Municipal Auditorium: 15 Sat. evgs., 4 midweek afts. (youth), 5 Sun. afts. (Pop). Season opened Nov. 8.

5 special concerts: 4 grand opera festival performances; 1 NBC broadcast ("Orchestras of the Nation").

25 concerts on tour: Cuero, Tex.; Mobile, Ala. (2); Pensacola, Fla.; U. of Florida, Gainesville, Fla. (2); Jacksonville, Fla. (2); Macon, Ga.; Atlanta, Ga.; Gadsden, Ala.; Anniston, Ala. (2); Montevallo, Ala.; Shreveport, La.; Laredo, Tex.; Beeville, Tex.; Kingsville, Tex.; Gonzales, Tex.; Austin, Tex.; San Marcos, Tex.; Seguin, Tex.; Austin, Tex.; San Angelo, Tex.; Victoria, Tex.

Guest soloists: Virginia MacWatters, soprano; Robert Merrill, baritone; Zino Francescatti, Tossy Spivakovsky, violinists; Gregor Piatigorsky, 'cellist; William Kapell, Nikita Magaloff, Artur Rubinstein, Abbey Simon, Sylvia Zaremba, pianists; Whittemore and Lowe, duo-pianists. World premieres: Four Scenes from Yesterday, by Don Gillis (March 13).

American premieres: Brazilian Impressions, by Ottorino Respighi (Nov. 15); Fantasy on Die Frau ohne Schatten, by Richard Strauss (March 20); Colombina Overture, by Riccardo Zandonai (Jan. 17).

SAN FRANCISCO, CALIF.

SAN FRANCISCO SYMPHONY ORCHESTRA (100)

Est. 1911. Pierre Monteux, mus. dir. Howard K. Skinner, mgr.

War Memorial Opera House, San Francisco.

55 subscription concerts in War Memorial Opera House: 17 Thurs. evgs., 16 Fri. afsts., 16 Sat. evgs., 6 Sat. morns. (youth). Season opened Nov. 13.

25 special concerts: 12 Municipal Art Commission concerts; 1 Membership concert; 1 Medical Convention concert; 11 broadcasts over KNBC.

8 concerts on tour: Berkeley, Calif. (2); Palo Alto, Calif.; Sacramento, Calif.; San Jose, Calif.; Beverly Hills, Calif.; Redlands, Calif.; Santa Barbara, Calif.

Guest conductors: William Steinberg (3), Igor Stravinsky (3).

Guest soloists: Norma Andreotti (3), Jennie Tourel (3), sopranos; Carol Brice (3), Eula Beau (3), contraltos; Mario Bernini (3), David Lloyd (2), Charles Kullman (3), tenors; Douglas Beattie (3), baritone; Naoum Blinder (3), Tossy Spivakovsky (3), Jacques Thibaud (3), violinists; Boris Blinder (3), 'cellist; Virginia Morgan (3), harpist; Alexander Brailowsky (3), Robert Brereton (3), Vera Franceschi (3), Nikita Magaloff (3), Artur Schnabel (3), Zadel Skolovsky (3), pianists.

World premiere: Symphony in C major, by Frederick Jacobi (April 1).

WASHINGTON, D.C.

*NATIONAL SYMPHONY ORCHESTRA (93)

Est. 1931. Hans Kindler, mus. dir. Howard Mitchell, assoc. cond. J. E. Mutch, mgr. 1727 K. St., N.W., Washington 6.

22 subscription concerts in Constitution Hall: 12 Sun. afts., 10 Wed. evgs. Season opened Oct. 15.

19 special concerts: 6 student concerts in various auditoriums, Fri. afts.; 10 neighborhood concerts in various auditoriums, Mon. evgs.; 3 concerts, 1947 Virginia Music Festival, at Charlottesville.

45 concerts on tour: Baltimore, Md. (11); 34 other concerts in 31 eastern central cities.

Guest conductors: Georges Enesco (2), Tauno Hannikainen (1), Howard Mitchell (2), Igor Stravinsky.

Guest soloists: Juanita Carter, Virginia MacWatters, Astrid Varnay, sopranos; Fague Springmann, baritone; Ezio Pinza, basso; Arnold Eidus, Paul Ma-

kovsky, Erica Morini, Tossy Spivakovsky, violinists; Sascha Gorodnitzki, Percy Grainger, Myra Hess, Benno Moiseiwitsch, Menahem Pressler, Artur Rubinstein, Alec Templeton, pianists; Vronsky and Babin, duo-pianists. World premieres: Pacific Nocturne, by Philip Henry (Oct. 14); Symphony No. 2, by Robert Ward (Jan. 25); Symphony No. 1, by George Wargo (Feb. 1).

American premieres: Aria, by Ottorino Respighi (Jan. 27); Elfhill, and Norwegian Bridal March, by Herman Sandby (Jan. 11); Rondo Amoroso, by Harald Saeverud (Feb. 24).

II. OTHER ORCHESTRAS

AKRON, OHIO

AKRON SYMPHONY ORCHESTRA (80)

Est. 1946. Grant Fletcher, mus. dir. Edgar Stanton Taylor, mgr. First National Tower, Akron.

6 subscription concerts at Good-year Theater: Mon. evgs. Season opened Oct. 6.

3 concerts at Akron Armory (children): Mon. afts.

ALBUQUERQUE, N.M.

AMARILLO, TEXAS

ALBUQUERQUE CIVIC SYMPHONY
ORCHESTRA (70)

Kurt Frederick, mus. dir. Roy E. Thompson, pres. P.O. Box 605, Albuquerque.

5 subscription concerts in Carlisle Gymnasium. Season opened Oct. 8.

4 concerts on tour: Las Vegas, N.M.; Socorro, N.M.; Taos, N.M.; Farmington, N.M.

Guest soloists: Carol Brice, contralto; Ricardo Odnoposoff, violinist; Shura Cherkassky, pianist.

ALTOONA, PA.

ALTOONA CIVIC SYMPHONY (85)

Est. 1929. Russell Gerhart, mus. dir. Leonard Moffitt, mgr. 914 28 Ave., Altoona.

6 subscription concerts in Jaffa Mosque: Thurs. evgs. Season opened Oct. 16.

1 special concert (Pop).
Guest soloists: Marjorie Lawrence, soprano; Gabriel Chiodo, tenor; Erno Valasek, violinist; Percy Grainger, Eunice Podis, pianists.

AMARILLO PHILHARMONIC OR-
CHESTRA

Robert Louis Barron, mus. dir. Mrs. C. D. Hoover, mgr. 1311 Madison, Amarillo.

5 subscription concerts in Municipal Auditorium: Tues. evgs. Season opened Nov. 4.

Guest soloists: Licia Albanese, soprano; Isaac Stern, violinist; Whittemore and Lowe, duo-pianists.

World premiere: Serenata Sorrentina, by Radie Britain (April 8).

ANN ARBOR, MICH.

ANN ARBOR CIVIC SYMPHONY (62)

ANN ARBOR CIVIC ORCHESTRA
(62)

Est. 1934. Joseph E. Maddy, mus. dir. Warren E. Ketcham, assoc. cond. Philip O. Potts, mgr. 1613 East Stadium Blvd., Ann Arbor.

6 concerts in various auditoriums. Season opened Dec. 7.
2 concerts on tour: Willow Run, Mich.; Monroe, Mich.

ATLANTA, GA.

ATLANTA SYMPHONY ORCHESTRA
(94)

Henry Sopkin, mus. dir. R. A. Stout, mgr. Municipal Auditorium, Atlanta.

6 subscription concerts in Municipal Auditorium: Sun. afts. Season opened Sept.

3 special concerts: 2 children's concerts Wed. afts.; 1 NBC broadcast ("Orchestras of the Nation").

3 concerts on tour: Emory U., Emory, Ga. (2); Auburn, Ala.

Guest soloists: Robert Harrison, violinist; Rudolf Kratina, 'cellist; Despy Karlas, Eugena Snow, pianists.

World premiere: Nocturne, by Radie Britain (March 28).

AUSTIN, TEX.

AUSTIN SYMPHONY ORCHESTRA
(65)

Est. 1938. Hendrick J. Buytendorp, mus. dir. Frank W. George, mgr. 1412 Lavaca, Austin.

6 subscription concerts in Hogg Auditorium: Fri. evgs. Season opened Oct. 15.

2 special concerts: Sun. afts. (youth).

[ORCHESTRAS

Guest soloists: Sandra Barnette, Eileen Farrell, sopranos; Walter Cassel, baritone; Joseph Fuchs, violinist; Edwin Deveny, Byron Janis, pianists.

World premiere: Suite Antique, by Sam Di Buonaventura (March 31).

BABYLON, N.Y.

TOWN OF BABYLON SYMPHONY
ORCHESTRA (50)

Est. 1947. Christos Vrionides, mus. dir. Babylon, Long Island. 4 subscription concerts in various high school auditoriums: Thurs. evgs. Season opened Dec. 11.

Guest artists: Evelyn MacGregor, contralto; William Masselos, pianist.

World premiere: Mamzelle Figaro, one-act opera, by Paul Hastings Allen (May 20).

BANGOR, ME.

BANGOR SYMPHONY ORCHESTRA
(60)

Est. 1896. Adelbert Wells Sprague, dir. Symphony House, Bangor.

5 subscription concerts in Bangor City Hall: midweek evgs. Season opened Nov. 6.

1 special concert: U. of Maine Memorial Gymnasium.

Guest soloists: Priscilla Goggin, Harriette Watson, sopranos; Mary Davenport, contralto; Wesley Copplestone, James Selwood, tenors; Bernard Barbeau, Paul Payson, baritones; Edith Stearns, pianist.

BLOOMFIELD, N.J.

BLOOMFIELD SYMPHONY ORCHESTRA (90)

Est. 1932. Walter Kurkewicz, mus. dir. C. A. Emmons, mgr. 82 Broad St., Bloomfield.

3 subscription concerts at High School Auditorium: Sun. afts. Season opened Oct. 19.

Guest soloists: Mary T. Byrne, soprano; Margaret Racko, violinist.

BOSTON, MASS.

CIVIC SYMPHONY ORCHESTRA OF BOSTON (85)

Est. 1925. Paul Cherkassky, mus. dir. Kalman Novak, assoc. cond. Muriel Schiff, mgr. 22 Medfield St., Boston 15.

3 subscription concerts at Jordan Hall, Thurs. evgs. Season opened Nov. 20.

1 special concert at the Boston Museum of Fine Arts.

Guest soloists: Nell Robin, 'cellist; Ludwig Juht, double-bassist. World premieres: Suite for Orchestra, by Roslyn Brogue (April 29); Divertissements, by Theodore Pierce (Feb. 26).

American premiere: Symphony No. 3 in E major, by Alexander Gretchaninoff.

BREMERTON, WASH.

BREMERTON SYMPHONY ORCHESTRA (50)

Est. 1942. Walter C. Welke, mus. dir. Rachel Swarner, asst. cond. Linda McPhee, mgr. Dept. of Parks and Recreation, Bremerton.

5 concerts: 2 Mon. evgs. at Robert E. Coontz Auditorium; 1 Pop concert, 1 Music Scholarship Award Concert, 1 performance of Handel's Messiah, all at Civic Center. Season opened Nov. 10.

Guest soloists: Margaret Bird, soprano; J. F. Thede, violinist; Marlene Soriano, pianist.

BRIDGEPORT, CONN.

CONNECTICUT SYMPHONY ORCHESTRA (70)

Est. 1947. Daniel Saidenberg, mus. dir. Louis J. Standish, Jr.,

mgr. 124 Bank St., Bridgeport.
P.O. Box 412, Bridgeport.

14 subscription concerts at Klein Memorial Auditorium: 7 Wed. evgs., 7 afts. (student). Season opened Oct. 22.

1 concert on tour: Hartford, Conn.

Guest conductor: Samuel Antek. Guest soloists: Dorothy Sarnoff, soprano; Paul Bernard, Oscar Shumsky, violinists; Mitchell Miller, oboist; Jane Carlson (2), Norman Dello Joio, Bernard Leighton, pianists.

World premiere: The New America, by Don Gillis (March 31).

American premiere: Concerto for Oboe, by Mozart (Nov. 26).

CANTON, OHIO

*CANTON SYMPHONY ORCHESTRA (68)

Est. 1938. Richard Oppenheim, mus. dir. Cecil Armitage, assoc. cond. 315 Market N., Canton.

4 subscription concerts at Timken Auditorium: Wed. evgs. Season opened Oct. 22.

Guest soloists: Ossy Renardy, violinist; Percy Grainger, Lee Peterson, pianists.

CHAPEL HILL, N.C.

NORTH CAROLINA SYMPHONY ORCHESTRA (65)

Est. 1932. Benjamin F. Swalin, mus. dir. Albin Pikutis, mgr. P.O. Box 1111, Chapel Hill.

117 concerts on tour in 60 communities of the state: 58 evg. concerts and 59 free children's concerts in various schools and municipal auditoriums. Season opened Feb. 9.

25 broadcasts, including an NBC broadcast ("Orchestras of the Nations").

Guest soloists: Josephine Cunningham, Lois McCauley (2), Rachel Smith (2), sopranos; Norman Cordon (2), basso; Edward Cone (2), Maurice Dumesnil, Betty Hendricks, Dorothy Lewis, Wilton Mason (2), Frederick Sahlman (2), Mary Stringfield (2), Carolina Taylor, Jane Winfield (6), pianists.

CHARLESTON, S.C.

CHARLESTON SYMPHONY ORCHESTRA (60)

Est. 1936. J. Albert Fracht, mus. dir. Maud Winthrop Gibbon, mgr. 97 Rutledge Ave., Charleston, 16.

6 subscription concerts in Memminger Auditorium: 3 Mon. evgs., 3 Tues. evgs. Season opened Dec. 2.

Guest soloists: Herman Schwacke (2), baritone; Elliot Magaziner (2), violinist; Thomas Brockman (2), pianist.

CHARLESTON, W.VA.

CHARLESTON SYMPHONY ORCHESTRA (80)

Est. 1939, Antonio Modarelli, mus. dir. Mrs. Helen M. Thompson, mgr. 1104 Quarrier St., Charleston.

14 subscription concerts at Municipal Auditorium: 7 Sun. afts., 7 Mon. evgs. Season opened Oct. 26.

1 student concert.

3 concerts on tour: Bluefield, W.Va. (2); Montgomery, W.Va. Guest soloists: Joan Brainerd (2), Agnes Miyakawa (2), sopranos; Lewis Haddad (2), baritone; Kenneth Beall, William Holroyd, Jr., Robert Snyder (2), Henry Wolfe (2), pianists.

World premiere: Poème, by George Crumb, Jr. (April 4).

CHARLOTTE, N.C.

CHARLOTTE SYMPHONY ORCHESTRA (75)

Est. 1931. Guy Hutchins, mus.

dir. Robert C. Smith, asst. cond. Horace Richter, mgr. 1224 E. 5 St., Charlotte, N.C.

5 subscription concerts at the City Auditorium: evgs. Season opened Oct. 23.

1 special concert: charity benefit. 1 concert on tour: Columbia, S.C.

Guest conductor: Howard Barlow.

Guest soloists: Doris McGuinn, soprano; Christopher Lynch, tenor; Conrad Thibault, baritone; Ardyth Alton, William Greene, 'cellists.

COLORADO SPRINGS, COL.

COLORADO SPRINGS SYMPHONY ORCHESTRA (78)

Est. 1932. Frederick Boothroyd, mus. dir. Lucinda Schutt, mgr. 1018 E. Willamette, Colorado Springs.

5 subscription concerts at High School Auditorium: Thurs. evgs. Season opened Nov. 6.

Guest soloists: Dorothy Dow, Frances Yeend, sopranos; Ramon Vinay, tenor; Nathan Milstein, violinist; Johana Harris, pianist.

COLUMBIA, PA.

COLUMBIA SYMPHONY ORCHESTRA (75)

Est. 1944. C. Bernard Seiple,

mus. dir. Leigh Wittell, asst. cond. Paul E. Portner, mgr. 1045 Walnut St., Columbia.

4 subscription concerts in Columbia High School: Thurs. evgs. Season opened Oct. 30.

1 concert on tour: Millersville, Pa.

Guest soloists: Herman Weinberg, violinist; Donald Menninger, Chester Wittell, pianists.

COLUMBIA, S.C.

SOUTHERN SYMPHONY ORCHESTRA (68)

Est. 1940. Carl Bamberger, mus. dir. James Y. Perry, mgr. 13 Arcade Bldg., Columbia 7.

3 concerts at Township Auditorium: 2 Sat. evgs.; 1 Sat. aft. (NBC "Orchestras of The Nations" broadcast).

3 concerts, Columbia Music Festival; 1 children's concert.

2 concerts on tour: Clemson College, S.C.; Sumter, S.C.

Guest soloists: Lenora Meyer, Eleanor Steber, sopranos; Eunice Alberts, contralto; David Garen, tenor; Stanley Carlson, basso; Menahem Pressler, Anna Marion Stanley, pianists.

CORPUS CHRISTI, TEX.

CORPUS CHRISTI SYMPHONY ORCHESTRA (66)

Est. 1945. C. Burdette Wolfe, mus. dir. Samuel Frech, mgr. 101 Baldwin, Corpus Christi.

6 subscription concerts at Senior High School Auditorium: Mon. and Tues. evgs. (including 1 opera performance Sun. aft.) Season opened Nov. 9.

Guest soloists: Marita Farell (2), Nancy Swinford (1), sopranos; Frances Magnes (2), violinist; Sigurd Rascher (2), saxophonist; William Masselos (2), Alec Templeton (2), pianists.

DAVENPORT, IOWA

TRI-CITY SYMPHONY ORCHESTRA (80)

Est. 1915. Oscar W. Anderson, mus. dir. Mrs. R. B. von Maur, mgr. 2915 Middle Road, Davenport.

5 subscription concerts at Masonic Temple: Sun. afsts.

3 young people's concerts, 1 in each of the 3 cities: Moline, Ia.; Davenport, Ia.; Rock Island, Ia. Guest soloists: Frances Yeend, soprano; Mario Lanza, tenor; Mac Morgan, baritone; Ruggerio Ricci, violinist; Rudolf Firkusny, pianist.

DAYTON, OHIO

DULUTH, MINN.

DAYTON PHILHARMONIC ORCHESTRA (75)

Est. 1932. Paul Katz, mus. dir. Miriam Rosenthal, mgr. North Lobby, Biltmore Hotel, Dayton 2.

11 subscription concerts at Memorial Hall: 7 Thurs. evgs., 4 Thurs. afts. (young people's).

Season opened Oct. 23.

Guest soloists: James Melton, Jan Peerce, tenors; Milton Wohl, Isaac Stern, violinists; Sascha Gorodnitzki, pianist.

DES MOINES, IOWA

DRAKE-DES MOINES SYMPHONY ORCHESTRA (95)

Est. 1937. Frank Noyes, mus. dir. Vic Young, mgr. 708 Grand Avenue, Des Moines.

4 subscription concerts at Roosevelt High School Auditorium: Sun. afts. Season opened Nov. 16.

1 concert on tour: Lamoni, Ia. Guest soloists: Rose Bampton, soprano; William Primrose, violinist; Menahem Pressler, pianist. World premiere: Old River Tune and Clambake, by Francis Pyle (March 7).

DULUTH SYMPHONY ORCHESTRA (80)

Est. 1932. Joseph Wagner, mus. dir. William Schliep, assoc. cond. A. H. Miller, mgr. 704 Alworth Bldg., Duluth 2.

8 subscription concerts at Duluth Armory: 6 Fri. evgs., 2 Sun. afts. (Pop). Season opened Oct. 24.

1 concert at Denfeld Auditorium (youth).

Guest soloists: John Charles Thomas, baritone; Devy Erlih, Tossy Spivakovsky, violinists; Claudio Arrau, Poldi Mildner, pianists.

EL PASO, TEXAS

EL PASO SYMPHONY ORCHESTRA (80)

Est. 1916. H. Arthur Brown, mus. dir. Edward C. Heid, mgr. Hilton Hotel, El Paso.

5 subscription concerts in Liberty Hall: Mon. evgs. Season opened Nov. 24.

4 young people's concerts.

Guest soloists: Gladys Swarthout, mezzo-soprano; Donald Dickson, baritone; Ruggiero Ricci, violinist; Claudio Arrau, pianist.

ELIZABETH, N.J.

ELIZABETH PHILHARMONIC ORCHESTRA

Est. 1931. August May, mus. dir.
 Otto G. Sickert, mgr. 14 Greaves
 Pl., Cranford, N.J.

3 subscription concerts in Masonic Temple: Season opened Nov. 18.

Guest conductors: Aaron Copland, Virgil Thomson.

ERIE, PA.

ERIE PHILHARMONIC ORCHESTRA (65)

Est. 1930. Fritz Mahler, mus. dir.
 T. P. Dunn, pres. Baldwin
 Bldg., Erie.

14 subscription concerts at Strong Vincent Auditorium: 7
 Mon. evgs. 7 Tues. evgs. Season
 opened Oct. 26.

3 special concerts: 1 young people's concert; 2 Pop concerts.

Guest soloists: Rose Bampton (2), Anne Bollinger (2), sopranos; Joan Peebles (2), contralto; Georges Enesco (2), Herbert Sorkin (2), violinists; Max Landow (2), pianist.

American premieres: Symphonic Suite 1941, by Serge Prokofieff, (April 5); Overture to The Beloved Voice, by Jaromir Weinberger (Feb. 16).

EVANSTON, ILL.

EVANSTON CIVIC ORCHESTRA (80)

Est. 1945. Hans Heniot, mus. dir. Norman Ross, mgr. 617 Davis St., Evanston.

3 subscription concerts at Cahn Auditorium: Tues. evgs. Season opened Dec. 2.

Guest soloist: Fannie Paschell, violinist.

FALL RIVER, MASS.

FALL RIVER SYMPHONY ORCHESTRA (60)

Est. 1925. Ray Groff, cond. Arthur H. Hathaway, mgr. 177 Highland Ave., Fall River.

4 subscription concerts at Temple Hall: Wed. evgs. Season opened Nov. 5.

Guest soloists: Irene Gosciminski, Eloise Mello, contraltos; John Bezubka, baritone; John Moriarty, pianist.

FLINT, MICH.

FLINT SYMPHONY ORCHESTRA
(100)

Est. 1903. William Wellington Norton, mus. dir. Mrs. Kenneth Klingbiel, pres. Flint Community Music Association, Flint.

5 subscription concerts at Central High School Auditorium: Sun. afts. Season opened Oct. 12. 5 community concerts at Palace Theater, evgs.

Special concerts for National Music Week, Christmas Festival. 16 radio concerts.

Guest conductors: George W. Cochrane, Elmer H. Dahlstrom; Garret Ebmeyer, Harold J. Ensinger.

Guest soloists: Florence McCracken, soprano; Mark. W. Bills, Edwin Dunning, baritones; Julius Stulberg, violinist; Shirley Ryan, harpist.

World premiere: Symphony, by Harold J. Ensinger (May 16).

FORT WAYNE, IND.

FORT WAYNE PHILHARMONIC ORCHESTRA (70)

Est. 1944. Hans Schwieger, mus. dir. Herbert Baumel, asst. cond. R. H. Wangerin, mgr. 209 W. Berry St., Fort Wayne 2.

10 subscription concerts at Quimby Auditorium: Tues. and Wed. evgs. Season opened Oct. 7.

8 special concerts: 5 chamber music concerts, Sun. evgs.; 1 Pop concert; 1 children's concert; 1 Beer and Pretzel concert.

Guest soloists: Carolyn Long (2), Dorothy Maynor (2), sopranos; Mary Van Kirk (2), contralto; David Lloyd (2), tenor; James Pease (2) bass-baritone; Isaac Stern (2), violinist; Solveig Lunde (2), pianist.

American premieres: Symphony No. 4 in E-flat major (Romantic), in original form, by Anton Bruckner (Jan. 20).

GARY, IND.

GARY CIVIC SYMPHONY ORCHESTRA (85)

Est. 1941. Rudolph Reiners, mus. dir. Margaret Martindale Griffith, asst. cond. Frances Monfort, mgr. c/o P.O. Box 209, Gary.

6 subscription concerts at Seaman Hall: Sun. evgs. Season opened Oct. 12.

2 concerts on tour: Chesterton, Ind.; Lowell, Ind.

Guest soloists: Gloria Gonan, mezzo-soprano; Devy Erlich, Louis Kampouris, violinists; Ru-

dolph Ganz, Edith Martin, pianists; Annabelle Shrago and Julian Leviton, duo-pianists.

GLENDALE, CALIF.

GLENDALE SYMPHONY ORCHESTRA (85)

Est. 1923. Scipione Guidi, mus. dir. P.O. Box 122, Glendale.

4 subscription concerts at Glendale High School Auditorium: Mon. evgs. Season opened Oct. 20.

2 special concerts: 1 Pop concert; 1 young people's concert. Guest conductor: Wendell Hoss. Guest soloist: Scipione Guidi, violinist.

World premiere: Symphony No. 1, by Sigurd Fredericksen (Feb. 9).

GRAND RAPIDS, MICH.

GRAND RAPIDS SYMPHONY ORCHESTRA (85)

Est. 1928. Rudolph Ganz, mus. dir. John M. Lewis, asst. cond. Gaylord C. Gill, mgr. 224 Scribner Ave., N.W., Grand Rapids. 7 subscription concerts at Civic Auditorium: Fri. evgs. Season opened Oct. 17.

Guest conductors: José Echaniz, Wayne Dunlap.

Guest soloists: Donald Dickson, baritone; Jacques Thibaud, violinist; Rudolph Ganz, Jesus Maria Sanroma, pianists.

GREELEY, COL.

GREELEY PHILHARMONIC ORCHESTRA (70)

Est. 1911. Henry Trustman Ginsberg, mus. dir. Greeley, Col.

4 subscription concerts: Season opened Nov. 2.

1 children's concert.

Guest soloists: Albert Spalding, violinist; Guiomar Novaes, pianist; Vronsky and Babin, duo-pianists.

GREENFIELD, MASS.

PIONEER VALLEY SYMPHONY ORCHESTRA (65)

Est. 1938. Werner Josten, mus. dir. Mrs. B. J. Michelman, pres. Greenfield, Mass.

3 subscription concerts in Greenfield High School Auditorium: 2 Sat. evgs., 1 Sun. aft. Season opened Dec. 6.

Guest soloists: Mary Davenport, contralto; George Finckel, 'cellist; Irene Jacobi, pianist.

HARRISBURG, PA.

HARRISBURG SYMPHONY ORCHESTRA (85)

Est. 1930. George King Raudenbush, mus. dir. Noah Klauss, asst. cond. George R. Naugle, mgr. Schleisner Bldg, 26 No. Third St., Harrisburg.

9 subscription concerts at The Forum: 5 Tues. evgs., 4 Tues. afts. (young people's). Season opened Oct. 8.

5 concerts on tour: Pennsylvania communities.

Guest soloists: Astrid Varnay, soprano; Donald Dame, tenor; Efrem Zimbalist, violinist; Abrasha Brodsky, Gyorgy Sandor, pianists.

HUNTINGTON, W.VA.

HUNTINGTON SYMPHONY ORCHESTRA (70)

Est. 1937, Raymond A. Schoewe, cond. 1712 Crestmont Dr., Huntington 1.

8 subscription concerts in City Auditorium: Fri. evgs. Season opened Oct. 13.

2 young people's concerts, Sat. afts.

Guest soloists: Robert Weede,

baritone; William Primrose, violist; Jacques Abram, pianist; Whittemore and Lowe, duo-pianists.

JACKSON, MISS.

JACKSON SYMPHONY ORCHESTRA (70)

Est. 1944. Theodore Caskey Russell, mus. dir. Arthur Colaianni, asst. cond. Gordon W. Marks, mgr. P.O. Box 1757, Jackson.

5 subscription concerts at Bailey Jr. High School Auditorium: Tues. evgs. Season opened Oct. 14.

1 youth concert at Central High Auditorium.

Guest soloists: Gertrude Ribla, soprano; Eula Beal, Cile Turner, contraltos; Miriam Solovieff, violinist; Jacques Abram, pianist.

JERSEY CITY, N.J.

JERSEY CITY PHILHARMONIC SYMPHONY ORCHESTRA (80)

Est. 1939. J. Randolph Jones, mus. dir. 2852 Boulevard, Jersey City.

10 subscription concerts in Henry Snyder Auditorium: 5 Wed. evgs., 5 Tues. evgs. (young

people's). Season opened Nov. 19. 1 performance of Cavalleria Rusticana.

1 concert on tour: Hamburg, N.J.

Guest conductor: José Vasquez.

Guest artists: Michel Gusikoff (2), violinist; Edward Vito (2), harpist; Ronald Hodges (2), Marisa Regules (2), pianists.

American premiere: Tres Acuarelas, by José Vasquez (Dec. 17).

JOLIET, ILL.

JOLIET SYMPHONY ORCHESTRA (70)

Est. 1916. Pasquale Crescenti, mus. dir. Louis Frasca, asst. cond. Levon Seron, mgr. 103 Iowa Ave., Joliet.

3 subscription concerts at High School Auditorium: Sun. afts. Season opened Nov. 9.

Guest conductor: George Dasch.

Guest soloists: George Tozzi, baritone; James Hansen, violinist.

World premiere: Children at Play, by Pasquale Crescenti (May 2).

KALAMAZOO, MICH.

KALAMAZOO SYMPHONY ORCHESTRA (85)

Est. 1921. Herman Felber, mus.

dir. Mrs. Harry M. Snow, mgr. 113 Allen Blvd., Kalamazoo.

7 subscription concerts at Central High School: Sun afts. Season opened Oct. 12.

Guest soloists: Nathan Milstein, violinist; Joseph Schuster, 'cellist; Percy Grainger, Leonard Pennario, pianists.

KNOXVILLE, TENN.

KNOXVILLE SYMPHONY ORCHESTRA (70)

Est. 1935. David Van Vactor, mus. dir. Harry Wiersema, mgr. P. O. Box 1385.

5 subscription concerts at Bijou Theater: Tues. evgs. Season opened Oct. 21.

1 special performance, with chorus, of Handel's Messiah.

Guest soloists: Teresa Orrego Salas, soprano; Ralph Hollander, violinist; Wiktor Labunski, pianist.

LANSING, MICH.

LANSING SYMPHONY ORCHESTRA (65-70)

Romeo Tata, mus. dir. 230 Beech St., East Lansing.

4 subscription concerts in Prudden Auditorium: Tues. evgs. Season opened Oct. 21.

1 children's concert.

ORCHESTRAS]

[363

Guest soloists: Brenda Lewis, soprano; Robert Weede, baritone; Romeo Tata, violinist; Anatole Kitain, pianist.

LINCOLN, NEB.

LINCOLN SYMPHONY ORCHESTRA
(50)

Est. 1927. Rudolph Fellner, mus. dir. Ted Butterfield, mgr. Suite 325, Stuart Bldg., Lincoln 8.

6 subscription concerts at Stuart Theater: Tues. evgs. Season opened Oct. 20.

Guest soloists: Bidu Sayao, soprano; Robert Merill, baritone; Joseph Fuchs, violinist; Rudolf Firkusny, pianist.

LITTLE ROCK, ARK.

ARKANSAS STATE SYMPHONY ORCHESTRA

Est. 1946. William Hacker, mus. dir. 118 W. 4th St., Little Rock. 4 concerts at Robinson Auditorium: Season opened Jan. 25. 13 concerts in communities throughout the state.

LONG BEACH, CALIF.

LONG BEACH PHILHARMONIC ORCHESTRA

Robert Resta, cond., Nicolas Furjanick, asst. cond.

4 concerts in Concert Hall: Fri. evgs. Season opened Nov. 14.

Guest soloists: Rachael Morton, Marian Alford, sopranos; Edward Acosta, violinist; June Von der Ahe, flutist; Joan Du Barr, Dorothy Judy Klein, pianists.

LOUISVILLE, KY.

LOUISVILLE PHILHARMONIC ORCHESTRA (69)

Est. 1937. Robert Whitney, mus. dir. James A. Bagby, mgr. 830 South Fourth St., Louisville 3.

16 subscription concerts in Memorial Auditorium: 8 Mon. evgs.; 8 Tues. evgs. Season opened Nov. 18.

16 special concerts: 12 Wed. and Thurs. afts. (children); 4 Thurs. afts. (high school students).

42 Sun. aft. broadcasts over WHAS.

12 concerts on tour: Princeton, Ky. (2); Paris, Ky. (2); Danville, Ky. (2); Berea College, Ky. (2); Bowling Green, Ky. (2); Glasgow, Ky. (2).

Guest conductor: Simon Parmet. Guest soloists: Helen Traubel (2), soprano; Charles Kullman (2), tenor; Erica Morini (2), Isaac Stern (2), violinists; Robert McDowell (2), Benno Moiseiwitsch (2), pianists.

LUBBOCK, TEX.

LUBBOCK SYMPHONY ORCHESTRA
(60)

Est. 1946. William A. Harrod, cond. Leona M. Gelin, mgr. P. O. Box 894, Lubbock.

5 subscription concerts at High School Auditorium: evgs. Season opened Oct. 21.

2 special concerts: 1 repeat concert; 1 children's concert.

Guest soloists: Eloise MacDonald, soprano; Frances De Mond, mezzo-soprano; Louann Hardy, Philip Williams, violinists; Alec Templeton (2), pianists.

MIAMI, FLA.

*UNIVERSITY OF MIAMI SYMPHONY ORCHESTRA (85)

Est. 1926. Modeste Alloo, mus. dir. Joel Belov, asst. cond. Mrs. Marie Volpe, mgr. University of Miami, University Branch, Miami 34.

16 subscription concerts at Miami Senior High School: 8 Mon. afts., 8 Mon. evgs. Season opened Nov. 2.

1 concert on tour: Hollywood, Fla.

Guest soloists: Dorothy Dow (2), soprano; Alexander Kipnis

[ORCHESTRAS

(2), basso; Yehudi Menuhin (2), Ruggiero Ricci (2), violinists; Gregor Piatigorsky (2), 'cellist; Muriel Kerr (2), Witold Malcynzunski (2), Guiomar Novaes (2), pianists.

MIDDLEBURY, VT.

VERMONT STATE SYMPHONY ORCHESTRA (60)

Est. 1935. Alan Carter, mus. dir. Middlebury.

11 concerts on tour in various communities in Vermont. Season opened Oct. 3 in Bennington.

Guest soloists: Jane Smith, soprano; Ruth Posselt, violinist; Stell Andersen, David Smith, pianists.

NASHVILLE, TENN.

NASHVILLE SYMPHONY ORCHESTRA (70)

Est. 1946. William Strickland, mus. dir. Andrew Ponder, asst. cond. Marjorie Cooney, mgr. Hermitage Hotel, Nashville.

6 subscription concerts at War Memorial Auditorium: Tues. evgs. Season opened Oct. 28.

Guest soloists: Joseph Szigeti, Wilda Tinsley, violinists; An-

Irene Ponder, violist; Gregor Piatigorsky, 'cellist; Eugene List, Nathaniel Patch, pianists.

World premieres: *Pennyrile Overture*, by Weldon Hart (Feb. 24); *Overture 1947*, by Homer Keller (Nov. 25).

NEW HAVEN, CONN.

*NEW HAVEN SYMPHONY ORCHESTRA (87)

Est. 1894. Richard Donovan, Hugo Kortschak, cond. Harry Berman, asst. cond. Meyer Sokoloff, mgr. 39 Church St., New Haven 10.

3 subscription concerts at Woolsey Hall: Mon. evgs. Season opened Oct. 20.

Special concerts: 3 Sat. afts. (young people).

Guest conductor: Paul Hindemith.

Guest soloists: Frederick Jagel, tenor; Paul Makovsky, Ruggiero Ricci, violinists; Ward Davenny, Beveridge Webster, pianists; Bruce and Rosalind Simonds, duo-pianists.

NEW LONDON, CONN.

NEW LONDON CIVIC ORCHESTRA (61)

Est. 1946. Victor Norman, mus. dir. Henkle Scott, mgr. 202 Pequot Ave., New London.

3 subscription concerts at Buell Hall: Mon. evgs. Season opened Nov. 24.

1 children's concert.

Guest soloists: Jarl Norman, tenor; Bela Urban, violinist; Sylvia Dickler, pianist.

NEW YORK, N.Y.

LITTLE ORCHESTRA SOCIETY (38)

Est. 1947. Thomas K. Scherman, cond. Thea Dispeker, mgr. 35 W. 53 St., New York 19.

16 subscription concerts: 8 Mon. evgs. at Town Hall, N.Y.; 8 Tues. evgs. at Academy of Music, Brooklyn, N.Y. Season opened Oct. 20.

2 concerts on tour: Worcester, Mass.; Newport, R.I.

Guest soloists: Dorothy Maynor (2), soprano; Karin Branzell (2), contralto; Joseph Szigeti (2), violinist; Benny Goodman (2), clarinetist; Carlos Salzedo (2), harpist; Rene Le Roy (2), flutist; Claudio Arrau (2), Rosina Lhevinne (2), pianists; Vronsky and Babin (2), duo-pianists.

World premieres: *Music for Shakespeare's Romeo and Juliet*, by David Diamond (Oct. 20); *Concerto for Harp and Orchestra*, by Norman Dello Joio (March 11); *Farm Journal*, by Douglas Moore (Jan. 19).

NBC SYMPHONY ORCHESTRA (90)
Est. 1937. Arturo Toscanini, mus.
dir. Samuel Chotzinoff, mgr. Na-
tional Broadcasting Company,
RCA Bldg., New York 20.

24 Saturday concerts broadcast
6:30 to 7:30 P.M. from Studio
8-H. Winter season opened Oct.
25.

Guest conductors: Ernest Anser-
met (4), Erich Kleiber (4).

Guest soloists: Anne McKnight,
Herva Nelli, sopranos; Jane
Hobson, Nan Merriman, mezzo-
sopranos; Virginio Assandri,
Leslie Chabay, Irwin Dillon,
Ramon Vinay, tenors; Norman
Scott, Giuseppe Valdengo, bar-
itones; Arthur Newman, basso;
Mischa Mischakoff, violinist;
Leonard Sharow, bassoonist;
Claudio Arrau, pianist.

American premieres: Petitesym-
phonie concertante, by Frank
Martin (Jan. 17); Symphony No.
5, by Bohuslav Martinu (Jan.
24); Symphonies of Wind Instru-
ments, revised version, by Igor
Stravinsky (Jan. 30); Paraphrase
on a Choral by Hassler, by Tem-
pleton Strong (Jan. 24).

NATIONAL ORCHESTRAL ASSOCIA-
TION, INC. (125)

Est. 1930. Leon Barzin, mus. dir.
Charles Blackman, asst. cond.
Barnett Byman, mgr. 119 W. 57
St., New York 19.

4 subscription concerts in Car-
negie Hall: Mon. evgs. Season
opened Nov. 3.

2 special (Gabrilowitsch Memo-
rial) concerts.

Rehearsal broadcasts, Wed. evgs.,
WNYC.

Guest soloists: Joseph Knitzer,
Stanley Weiner, violinists; Har-
vey Shapiro, 'cellist; Andor Fol-
des, Abbey Simon, pianists.

World premieres: Music for Or-
chestra, by Edoardo J. DiBiase
(March 1); American Youth Or-
chestra, by Walter W. Eiger
(March 1); Johnny Appleseed,
by Tom Scott (March 1).

NEW YORK CITY SYMPHONY OR-
CHESTRA (75)

Est. 1944. Leonard Bernstein,
mus. dir. Howard Shanet, asst.
cond. Paul Moss, mgr. 130 W.
56 St., New York 19.

20 subscription concerts at New
York City Center: 10 Mon. evgs.,
10 Tues. evgs. Season opened
Sept. 22.

1 concert on tour: West Point,
N.Y.

Guest soloists: Rose Bampton
(2), Ellabelle Davis (2), so-
pranos; Nan Merriman (2), Jen-
nie Tourel (2), mezzo-sopranos;
Arnold Eidus (2), Tossy Spiva-

kovsky (2), Isaac Stern (2), violinists; Leonard Bernstein (2), Ella Goldstein (2), Samson François (2), pianists.

American premiere: Symphony Amamith, by Manuel Mahler-Kalkstein (Sept. 22).

STATEN ISLAND SYMPHONY ORCHESTRA (50)

Est. 1946. Samuel Gardner, mus. dir. Robert Ciccarelli, asst. cond. Charles L. Seeselberg, mgr. 312 Hart Ave., Staten Island.

2 subscription concerts at Curtis High School Auditorium: Tues. evgs. Season opened Jan. 20.

Guest conductors: Emil Borsody, Willem Durieux.

Guest soloists: John Collins, baritone; Samuel Gardner, violinist.

NORFOLK, VA.

NORFOLK SYMPHONY ORCHESTRA (75)

Est. 1921. Henry Cowles Whitehead, mus. dir. Mrs. Dodson Morrisette, mgr. National Bank of Commerce Bldg., Norfolk.

6 subscription concerts in City Auditorium: Mon. evgs. Season opened Oct. 20.

2 young people's concerts.

2 children's concerts on tour:

Newport News, Va.; Virginia Beach, Va.

Guest conductor: Richard Bales. Guest soloists: Frank Guerrera, baritone; Howard Boatwright, Larry Medwick, violinists; Nellie Burt Wright, pianist.

NORTH MANCHESTER, IND.

NORTH MANCHESTER CIVIC ORCHESTRA (65)

Est. 1939. Samuel L. Flueckiger, mus. dir. Lowell Coats, pres. North Manchester.

3 subscription concerts at High School Auditorium: Sun. afsts. Season opened Nov. 16.

Guest soloist: Robert Quick, violinist.

NUTLEY, N.J.

NUTLEY SYMPHONY SOCIETY (70)

Est. 1937. Nicos Cambourakis, mus. dir. J. W. Young, pres. 276 Chestnut St., Nutley 10.

3 subscription concerts at High School Auditorium: Tues. evgs. Season opened Oct. 15.

1 special choral and orchestral concert.

Guest soloists: Dorothy Siegfried, mezzo-soprano; Michael Applebaum, violinist; Shirley Reisman, pianist.

OAKLAND, CALIF.

***OAKLAND SYMPHONY ORCHESTRA (80)**

Est. 1935. Orley See, mus. dir. R. E. Hillegas, mgr. 48 Wildwood Ave., Piedmont 10, Calif. 4 subscription concerts in Auditorium Theater: Sun. afts. Season opened Nov. 23.

Special concerts: 1 young people's concert; 1 concert for wounded veterans.

OMAHA, NEB.

OMAHA SYMPHONY ORCHESTRA (68)

Est. 1946. Richard E. Duncan, music dir. Bernard Balaban, asst. cond. Cecil Slocum, mgr. Joslyn Memorial, Omaha.

8 subscription concerts at Joslyn Memorial: 4 Mon. evgs.; 4 Tues. evgs. Season opened Jan. 19.

4 youth concerts at Technical High School, Sat. afts.

Guest soloists: Nan Merriman (2), mezzo-soprano; John Carter (2), tenor; Roland Gundry (2), violinist; Whittemore and Lowe (2), duo-pianists.

ORANGE, N.J.

NEW JERSEY PHILHARMONIC ORCHESTRA

Est. 1923. Samuel Antek, mus. dir. F. Stark Newberry, pres. 4

[ORCHESTRAS

Central Ave., West Orange, N.J. 6 subscription concerts: 3 in Orange High School Auditorium, Mon. evgs.; 3 in Mt. Hebron School, Montclair: Tues. evgs. Season opened Nov. 17.

Guest soloists: Mischa Mischaikoff, violinist; Muriel Kerr, pianist.

PHILADELPHIA, PA.

GERMANTOWN SYMPHONY ORCHESTRA

Arthur B. Lipkin, mus. dir. James P. Hopkinson, mgr. 1920 Spruce St., Germantown, Pa.

3 subscription concerts in Germantown High School Auditorium: Thurs. evgs. Season opened Dec. 18.

PENNSYLVANIA PHILHARMONIC ORCHESTRA

Est. 1940. Luigi Carnavale, mus. direc. Presser Bldg., 1714 Chestnut St., Philadelphia.

2 concerts at Academy of Music. Season opened Nov. 20.

Guest soloists: Josephine Salerno, Josephine Pino, John Marasco.

World premiere: Canto Danesco, by Carnevale (Nov. 20).

PHOENIX, ARIZ.

PHOENIX SYMPHONY ORCHESTRA
(72)

Est. 1947. John Barnett, mus.
dir. Hotel Adams, Phoenix.

3 subscription concerts at High
School Auditorium: Mon. evgs.
Season opened Nov. 10.

2 Pop concerts.

12 children's educational con-
certs, all broadcast over KOOL.

Guest soloists: Eula Beal, con-
tralto; Israel Baker, violinist;
Frederick Marvin (2), Theodore
Paxson, pianists.

PORTLAND, ME.

PORTLAND SYMPHONY ORCHESTRA
(75)

Est. 1924. Russell Ames Cook,
mus. dir. Louis Rapoport, mgr.
118 Coyle St., Portland.

3 subscription concerts: Tues.
evgs. Season opened Dec. 9.

I concert on tour: Bowdoin Col-
lege, Brunswick, Me.

Guest soloists: Vivian Della
Chiesa, soprano; Ruggiero Ricci,
violinist; David Baker, pianist.

PORTLAND, ORE.

PORTLAND SYMPHONY ORCHESTRA
(74)

Est. 1911. Werner Janssen, mus.

dir. Everett L. Jones, mgr. 319
S.W. Oak St., Portland 4.

10 subscription concerts at Pub-
lic Auditorium: Mon. evgs. Sea-
son opened Nov. 3.

15 special concerts: 9 Sun. afts.
(Pop); 5 broadcasts; 1 all-request
concert.

6 concerts on tour: Bend, Ore.;
Albany, Ore.; Newberg, Ore.;
Corvallis, Ore.; Salem, Ore. (2).

Guest conductor: Ernest Bloch.

Guest soloists: Jane Powell, so-
prano; Carol Brice, contralto;
Edward Arnold, narrator; Zino
Francescatti, violinist; William
Primrose, violist; Lamar Crows-
on, Rosalind Franz, Rudolph
Ganz, Eugene Istomin, Eugene
List, Artur Schnabel, pianists.

PROVIDENCE, R.I.

RHODE ISLAND PHILHARMONIC
ORCHESTRA (31)

Est. 1945. Francis Madeira, mus.
dir. Martin Fischer, asst. cond.
Raymond G. Williams, mgr.
P. O. Box 1143, Providence.

15 subscription concerts: 4 series
of 3 concerts each in Westerly,
R.I.; Newport, R.I.; Woonsocket,
R.I.; Pawtucket, R.I.; Provi-
dence, R.I. Season opened Nov.
13 in Westerly.

1 Pop concert in Providence.

12 school concerts in R. I. schools.

Guest soloists: Mildred Lawton, soprano; Kenneth Smith, bass-baritone; Arthur LeBlanc, violinist; Karl Ulrich Schnabel, pianist.

World premiere: Introduction and Entr'acte from Beaucaire, by Hugh MacColl (Nov. 13).

PUEBLO, COL.

PUEBLO SYMPHONY ORCHESTRA (80)

Est. 1928. Rafaello Cavallo, mus. dir. 2410 Greenwood St., Pueblo. 6 subscription concerts at Memorial Hall: Tues. evgs. Season opened Dec. 13.

Guest soloists: Henry Ginsburg, Ossy Renardy, violinists; Percy Grainger, pianist.

RACINE, WIS.

RACINE SYMPHONY ORCHESTRA (50)

Est. 1932. Rederick Schulte, cond. Jules Banucci, secy., P. O. Box 273, Racine.

4 subscription concerts in Memorial Hall: Season opened Nov. 18.

Guest soloists: Thomas Hayward, tenor; Devy Erlih, violinist; Iva Kitchell, dancer.

READING, PA.

READING SYMPHONY ORCHESTRA (80)

Est. 1911. Alexander Hilsberg, mus. dir. Rene W. Irwin, pres. 47 South Sixth St., Reading.

4 subscription concerts at Rajah Theater: Sun. afts. Season opened Nov. 23.

Guest soloists: Samuel H. Mayes, 'cellist; Gary Graffman, Jacob Lateiner, pianists.

ROCHESTER, N.Y.

*ROCHESTER CIVIC ORCHESTRA (45)

Est. 1929. Guy Fraser Harrison, mus. dir. Paul White, asst. cond. Arthur M See, mgr. 26 Gibbs St., Rochester 4.

23 Pop concerts in Eastman Theater: Sun. evgs. Season opened Oct. 26.

Special concerts: 13 young people's concerts in public schools, Tues. afts.; 23 FM broadcasts over WHFM, Fri. evgs.

13 concerts on tour: Alfred U., Alfred, N.Y.; Troy, N.Y.; Newburgh, N.Y.; Dartmouth U., Hanover, N.H.; Ithaca, N.Y.; Batavia, N.Y.; Poughkeepsie, N.Y.; Asbury Park, N.J.; Salisbury, Md.; Lancaster, Pa.;

ORCHESTRAS]

[371

Greensburg, Pa.; Fredonia, N.Y.; Oswego, N.Y.

Guest conductor: Paul White (2).

Guest soloists: Ethel Armeling, Kenneth Balenger, Marion Benedict, Abram Boone, Victor Borge, Ray De Voll, Maryellen Dumbolton, John Feeney, Morey Feld, James Fogelsong, Benny Goodman, George Gunn, Giles Hobin, Mildred Hockman, Eileen Malone, Mac Morgan, Robert Newell, Grace Ruby, Karolynn Sage, Hazel Scott, Morris Secon, William and Stanley Street, Harry Watts and George MacNabb, Teddy Wilson, Lois Winter.

ROCKFORD, ILL.

ROCKFORD CIVIC SYMPHONY ORCHESTRA (85)

Est. 1943. Arthur Zack, mus. dir. Harold A. Johnson, mgr. 1606 Greenmount St., Rockford.

5 subscription concerts at Shrine Temple: Sun. afts. Season opened Oct. 26.

2 free Christmas concerts.

2 concerts on tour: Janesville, Wis. (2).

Guest soloists: Suzanne Sten, mezzo-soprano; Ossy Renard, violinist; Shura Cherkassky, pianist.

SACRAMENTO, CALIF.

SACRAMENTO PHILHARMONIC ORCHESTRA (75)

Est. 1945. George F. Barr, mus. dir. Eric McLachlan, mgr. 1200 21 st., Sacramento.

6 subscription concerts at Civic Auditorium: Thurs. evgs. Season opened Nov. 13.

16 special concerts: 7 radio concerts; 3 Pop concerts; 2 youth concerts; 4 Federation concerts. 2 concerts on tour: Auburn, Calif; Marysville, Calif.

Guest soloists: George Artz, Nedric Baugh, Bernice Futterer, Carl Hague, Ethel Mackey Johnson, Earl Oliver, Miriam Stewart, vocalists; Warren Van Bronkhorst, violinists; Albert Regath, clarinetist; Paulena Carter, Egon Petri, Maria Stoesser, pianists.

ST. LOUIS, MO.

ST. LOUIS PHILHARMONIC ORCHESTRA (102)

Est. 1860. Stanley Chapple, mus. dir. S. Carl Robinson, secy. P.O. Box 591, St. Louis 1.

4 subscription concerts in Kiel Auditorium: Thurs. evgs. Season opened Nov. 6.

Guest soloist: Rene Wiegert, pianist.

[ORCHESTRAS

World premiere: Fanfare for Brass Instruments, by Stanley Chapple (Nov. 6).

SALT LAKE CITY, UTAH.

UTAH SYMPHONY ORCHESTRA
(77)

Est. 1939. Maurice Abravanel, mus. dir. Ruth M. Cowan, mgr. 125 S. Main St., Salt Lake City 1. 10 subscription concerts at Salt Lake Tabernacle: Sat. evgs. Season opened Nov. 8.

15 special concerts: 4 Sat. morns. (youth); 10 ZCMI-sponsored concerts in various auditoriums (broadcast over KSL); 1 NBC broadcast ("Orchestrts of the Nation").

5 concerts on tour: Logan, Utah (2); Ogden, Utah (2); Provo, Utah.

Guest soloists: Louis Kaufman, Ginette Neveu, Leonard Posner, violinists; Sidney Foster, pianist; Druke and Shaw, duo-pianists.

World premieres: Dirge, by Walter Kaufman (Jan. 31); Punch and Judy Overture, by Leroy Roberston (Nov. 22).

SANTA ROSA, CALIF.

*SONOMA COUNTY SYMPHONY
ORCHESTRA (70)

Est. 1928. George Trombley, mus. dir. Lloyd Wood, mgr. Box 404, Santa Rosa.

5 subscription concerts at High School Auditorium: 4 evgs., 1 aft. Season opened Oct. 29.

1 special concert for Santa Rosa Chamber of Commerce.

Guest soloists: Lois Hartzell, soprano; Bart Arotca, basso; Irene Lockhart, violinist; Robert Brereton, Mary Passalacqua, pianists; Adrienne and Helen Leavitt, duo-pianists.

SANTA MONICA, CALIF.

SANTA MONICA SYMPHONY OR-
CHESTRA (90)

Est. 1945. Jacques Rachmilovich, mus. dir. Mrs. Marguerite Rasco, mgr. Barnum Hall, Santa Monica.

6 subscription concerts in Barnum Hall. Season opened Nov. 16.

1 NBC broadcast ("Orchestrts of the Nation").

Guest conductor: Ferde Grofé

Guest soloists: Louis Kaufman, violinist; Leonard Posella, flutist; Aida Muhlieri, harpist.

American premieres: Requiem, for chorus and orchestra, by Erich Zeisl (Jan. 23).

SCHENECTADY, N.Y.

SCHENECTADY SYMPHONY OR-
CHESTRA (75)

Est. 1933. Anthony R. Stefan, mus. dir. Arthur J. Sherburne,

asst. cond. and mgr. 140 Erie Blvd., Schenectady.

3 subscription concerts at Erie Theater: evgs. Season opened Nov. 18.

2 young people's concerts at Plaza Theater.

Guest conductor: Elie Siegmeister.

Guest soloist: Andor Foldes, pianist.

SCRANTON, PA.

SCRANTON PHILHARMONIC ORCHESTRA (80)

Est. 1937. Frieder Weissmann, mus. dir. John W. Eaton, mgr. Chamber of Commerce Bldg., Scranton.

8 subscription concerts at Masonic Temple: 5 Mon. evgs.; 3 Mon. afts. (youth). Season opened Nov. 3.

1 concert on tour: Wilkes-Barre, Pa.

Guest soloists: Pierrette Alarie, soprano; Julius Huehn, baritone; Dorothea Powers, violinist; Joseph Battista, Byron Janis, pianists.

SEATTLE, WASH.

PACIFIC NORTHWEST SYMPHONY ORCHESTRA (68)

Est. 1904. Carl Bricken, mus.

dir. Eugene Linden, assoc. cond. Phil Hart, mgr. 620 Seaboard Bldg., Seattle.

8 subscription concerts at Moore Theater: Mon. and Tues. evgs. Season opened Nov. 17.

5 special concerts: 3 Fri. evgs. (Pop); 3 children's concerts, midweek afts.

5 concerts on tour: Tacoma, Wash. (4); Olympia, Wash.

Guest soloists: Carol Brice (2), contralto; Kensley Rosen, Joseph Szigeti, violinists; Rudolf Firkusny, E. Robert Schmitz, pianists.

SIOUX CITY, IOWA

SIOUX CITY SYMPHONY ORCHESTRA (75)

Est. 1946. Leo Kucinski, mus. dir. 411 Commerce Bldg., Sioux City.

5 Pop concerts at Central High School Auditorium: Sun. afts.

Special concerts: 2 Mon. evgs. at Orpheum Theater for Civic Music Ass. concert course; 7 (youth) concerts in public schools.

SOUTH BEND, IND.

SOUTH BEND SYMPHONY ORCHESTRA (85)

Edward Hames, mus. dir. Mrs. E. M. Morris, mgr. South Bend.

5 subscription concerts, Sun. evgs. Season opened Oct. 19.

Guest soloists: Helen Traubel, soprano; Louise Bernhardt, contralto; James Wolfe, Alec Templeton, pianists.

SPARTANBURG, S.C.

SPARTANBURG SYMPHONY ORCHESTRA (75)

Est. 1936. Pedro Sanjuan, mus. dir. David W. Reid, mgr. Converse College, Spartanburg, S.C. 2 subscription concerts at Twichell Auditorium: evgs. Season opened Nov. 24.

1 Spartanburg Music Festival concert.

2 concerts on tour: Laurens, S.C.; Union, S.C.

Guest soloists: Byrd Austell Thompson, contralto; Maury Pearson, baritone; Joseph Knitzer, violinist.

World premiere: Half Moon Mountain, by Edwin Gerschefski (April 29).

SPOKANE, WASH.

SPOKANE PHILHARMONIC ORCHESTRA (65)

Est. 1945. Harold Paul Whelan, mus. dir. Melvin Baddin, asst. cond. Seth Richards, pres. c/o

Richards and Blum, Old National Bank Bldg., Spokane.

4 subscription concerts at Post St. Theater: Mon. evgs. Season opened Nov. 10.

4 special concerts: 2 Union Recording Fund concerts at North Central High School Auditorium; 2 Garland (Pop) concerts at Garland Theater.

Guest soloists: Eleanore Skok (2), soprano; Anthony Pinsky, tenor; Melvin Badden, Rita Lorraine, violinists; Joseph Schuster, 'cellist; Edmund Marty, French horn; Russell Danburg, Margaret Saunders Ott, Glen Michaels, pianists.

World premiere: Prelude moderne, by Nikola Ovanini (April 19).

SPRINGFIELD, MASS.

SPRINGFIELD SYMPHONY ORCHESTRA (85)

Est. 1944. Alexander Leslie, mus. dir. and mgr. (Richard Burgin, hon. cond.). 49 Chestnut St., Springfield.

5 subscription concerts at Municipal Auditorium: Tues. evgs. Season opened Oct. 22.

5 special concerts: 4 children's concerts, Mon. morns. and afts.; 1 NBC broadcast ("Orchestras of the Nation").

Guest soloists: Astrid Varnay, soprano; Ruth Posselt, violinist; Aldo Parisot, 'cellist; Boris Goldovsky, pianist.

World premiere: Poème symphonique, by A. Cerboneschi (March 30).

SPRINGFIELD, MO.

SPRINGFIELD CIVIC SYMPHONY ORCHESTRA (85)

Est. 1934. James P. Robertson, mus. dir. C. L. Lloyd, mgr. 307 E. McDaniel, Springfield.

5 subscription concerts at High School Auditorium: Tues. evgs. Season opened Oct. 28.

Guest soloists: Joseph Laderoute, tenor; Oscar Shumsky, violinist; Sigurd Rascher, saxophonist; Grace Castagnetta, pianist.

World premiere: Prelude, for solo saxophone and string orchestra, by James P. Robertson (Feb. 10).

SPRINGFIELD, OHIO

SPRINGFIELD SYMPHONY ORCHESTRA (70)

Est. 1943. Walter Heermann, mus. dir. Ronald Johnson, asst. cond. Edwin A. Juergens, mgr. Springfield.

3 subscription concerts at Memorial Hall: Sun. afsts. Season opened Nov. 23.

STOCKTON, CALIF.

STOCKTON SYMPHONY ORCHESTRA (75)

Est. 1927. Manlio Silva, mus. dir. Stockton, Calif.

6 subscription concerts in Stockton High School Auditorium: Mon. evgs. Season opened October 27.

TERRE HAUTE, IND.

TERRE HAUTE CIVIC SYMPHONY ORCHESTRA (62)

Est. 1926. Will H. Bryant, mus. dir. and mgr. 302 N. Sixth St., Terre Haute.

4 subscription concerts at Student Union Auditorium: Mon. evgs. Season opened Oct. 20.

Guest soloists: Mary Johnston, soprano; Helen Kwalwasser, violinist; Henry Cowell, Daniel Ericourt, pianists.

TOLEDO, OHIO

FRIENDS OF MUSIC ORCHESTRA

Est. 1943. Hans Lange, mus. dir. Mrs. Donald F. Melhorn, secy. 630 Toronto St., Toledo.

3 subscription concerts in Toledo Museum of Art: Season opened Nov. 19.

1 special concert at Ursuline Auditorium.

Guest soloists: Dorothy Stahl, soprano; Ruth Freeman, flutist; Carl Friedberg, pianist; Toni and Rosi Grunschlag, duo-pianists.

TUCSON, ARIZ.

TUCSON SYMPHONY ORCHESTRA (80)

Est. 1928. Samuel S. Fain, mus. dir. U. of Arizona, Tucson.

4 subscription concerts at U. of Arizona Auditorium; Sun. afts. Season opened Nov. 23. 2 youth concerts.

Guest soloists: Barton Gray, violinist; Andrew H. Buchhauser, pianist.

World premiere: Desert Nocturne, by Madeline S. Schutzbach (Nov. 23).

VALLEJO, CALIF.

VALLEJO SYMPHONY ORCHESTRA (60)

Est. 1946. Orley See, mus. dir. Alvin N. Hulse, mgr. Vallejo, Calif.

3 subscription concerts in Junior High School Auditorium: Wed. evgs. Season opened Jan. 14.

2 concerts on tour: Martinez, Calif., Crockett, Calif.

American premiere: Concerto Fantastique, for piano and orchestra, by Clarence Kaull. (Jan. 14).

VAN NUYS, CALIF.

SAN FERNANDO VALLEY SYMPHONY ORCHESTRA

Est. 1948. Ilmari Ronka, mus. dir. Van Nuys, Calif.

4 subscription concerts in Van Nuys and North Hollywood High School Auditoriums. Sat. evgs. Season opened Jan. 10.

Guest soloists: Anne Jamison, Belle Udell, sopranos; Nixon Miller, tenor.

World premieres: Gemini, tone poem by David Rose.

WHEELING, W.VA.

*WHEELING SYMPHONY ORCHESTRA (73)

Est. 1928. Henry Mazer, mus. dir. D. M. Gutman, mgr. 2227 Chapline St., Wheeling.

4 subscription concerts at Vir-

ginia Theater: evgs. Season opened Nov. 20.

3 radio broadcasts.

1 concert on tour: Washington, Pa.

Guest soloists: Lucille Bauch, soprano; Marianne Kneisel, violinist; Addison Jones, Clara Ceo Little, pianists.

WACO, TEXAS

WACO SYMPHONY ORCHESTRA (80)

Est. 1939. Max Reiter, mus. dir. Rae Novich, secy. 510 Austin Ave., Texas.

3 subscription concerts in Waco Hall. Season opened Nov. 24.

1 children's concert.

Guest soloists: Rose Bampton, soprano; James Melton, tenor; William Kapell, pianist.

WATERBURY, CONN.

WATERBURY CIVIC ORCHESTRA (65)

Est. 1938. Mario Di Cecco, mus. dir. 168 Grand St., Waterbury.

3 subscription concerts in Wilby Auditorium: Sun. evgs. Season opened Jan. 11.

Special concerts: 4 Pop. Concerts, Thurs. evgs.; 2 children's concerts, Sat. morn.

Guest soloists: Natalie Rich, soprano; Dorothy Hunniford, contralto; Ray Lev, pianist.

WICHITA, KAN.

WICHITA SYMPHONY ORCHESTRA (90)

Est. 1944. Orien Dalley, mus. dir. Alan Watrous, mgr. 213 So. Water St., Wichita.

5 subscription concerts at East High School Auditorium: Fri. evgs. Season opened Oct. 30.

11 special concerts: 5 concerts at the U. of Wichita, Thurs. evgs.; 4 school concerts, afts.; 1 concert for Wichita Inter-Club Council; 1 concert for convention of Kansas Federation of Music Clubs (at El Dorado, Kans.).

Guest soloists: Rose Bampton, Frances Yeend, sopranos; Mario Lanza, tenor; David Robertson, violinist; William Kapell, pianist; Whittemore and Lowe, duopianists.

World premieres: Song for Strings, by Verne Nydegger (March 11).

YORK, PA.

YORK SYMPHONY ORCHESTRA (72)

Est. 1931. Louis Vyner, mus. dir. Roy O. McLaughlin, mgr. 506 E. Philadelphia St., York.

4 subscription concerts at High School Auditorium: Tues. evgs. Season opened Nov. 18.

Guest soloists: Andrew Gainey, baritone; Mischa Elman, violinist; Vladimir Sokoloff, pianist.

YOUNGSTOWN, OHIO

*YOUNGSTOWN SYMPHONY ORCHESTRA (67)

Est. 1926. Michael Ficocelli, mus. dir. Carmine Ficocelli, asst. cond. Richard P. Owsley, pres. 815 Union Bank Bldg., Youngstown.

6 subscription concerts at Stambaugh Auditorium: 5 evgs.; 1 Sun. aft. Season opened Oct. 9. 5 children's concerts.

Guest soloists: Vivian Della Chiesa, soprano; Robert Weede, baritone; Mischa Elman, violinist; Anatole Kitain, Poldi Mildner, pianists.

III. SUMMER ORCHESTRAL SEASON

Orchestras also having regular winter season and listed in preceding sections are indicated by the symbol (*).

BOSTON, MASS.

BOSTON POPS ORCHESTRA

Est. 1886. Arthur Fiedler, cond. George E. Judd, mgr. Symphony Hall, Boston 15.

58 concerts in Symphony Hall, nightly from April 29 (1947) to June 28.

Esplanade concerts in Edward Hatch Memorial Shell, nightly except Mon. (weather permitting) July 1-20. 4 Wed. morn. concerts for children.

*BOSTON SYMPHONY ORCHESTRA (TANGLEWOOD)

Serge Koussevitzky, mus. dir. George E. Judd, mgr. Symphony Hall, Boston 15.

15 concerts for Berkshire Festival, Tanglewood, at Lenox, Mass.: 10 subscription concerts (in 3 series of 3, 4, and 3 concerts each, respectively); 4 chamber music concerts; 1 extra (benefit) concert. July 24-Aug. 10.

BUFFALO, N.Y.

*BUFFALO PHILHARMONIC (SUMMER POPS) ORCHESTRA

Robert E. McIntyre, mgr. Kleinhans Music Hall, Buffalo 1.

16 concerts in Kleinhans Music Hall: Tues. evgs.; 4 concerts at All-High Stadium: Fri. evgs. June 3-Sept. 16.

Conductors: Frank J. Black (4), Samuel Hersenhoren (5), Fred Ressel (11).

Guest soloists: Helen Jepson, Gertrude Lutzi, Mary Louis McMullen, Ardis Molitore Obermeyer (2), Margot Power, Jean Swetland, sopranos; Gladys Swarthout, mezzo-soprano; Jean Gaupel, contralto; William McGrath (2), tenor; Vincent Mattina (2), Robert Merrill, Earl Ebermeyer, baritones; Benny Goodman, clarinetist; Lillian Kershenbaum, Harry Mursten, pianists; George D'Anna, marimbist; Tony Militello (2), guitarist.

World premiere: Tonata, by Ivan Beatty (July 22).

CANTON, OHIO

*CANTON SYMPHONY ORCHESTRA

Richard Oppenheim, mus. dir.
315 Market N., Canton.

3 Pop concerts at Meyer Lake.

CHAUTAUQUA, N.Y.

CHAUTAUQUA SYMPHONY ORCHESTRA

dir. Chautauqua, N.Y.

Est. 1929. Franco Autori, mus.

24 concerts at Chautauqua Institution, Tues., Wed., Sat. evgs., and Sun. afts. July 12-Aug. 20.

Guest soloists: Josephine Antoine, Anne McKnight, sopranos; Irwin Dillon, tenor; Evan Evans, Clifford Harvuot, Hugh Thompson, baritones; Mischa Mischakoff, Oscar Shumsky, Miriam Solovieff, violinists; Nathan Gordon, violist; Edgar Lustgarten, 'cellist; Frederick Wilkins, flutists; Jacques Abram, Grace Castagnetta, Norman Dello Joio, James Friskin, Ida Krehm, Harrison Potter, Beryl Rubinstein, Leonard Shure, Janet Stang, Stanislaw Szpinalski, Mildred Waldman, pianists.

World premiere: Suite from Zakopane, by Jan Maklakiewicz (Aug. 9).

American premieres: Lullaby, by Ekier-Autori (July 16); Nocturne, by Emilia Gubitosa (Aug. 3).

CHICAGO, ILL.

*CHICAGO SYMPHONY ORCHESTRA (RAVINIA PARK)

George E. Kuyper, mgr. 220 S. Michigan Ave., Chicago 4.

24 concerts at Ravinia Park, Ill.; Tues., Thurs., Sat. evgs., and Sun. afts. July 1-Aug. 17.

Conductors: Tauno Hannikainen (4), Eugene Ormandy (8), Pierre Monteux (8), William Steinberg (4).

Guest soloists: Dorothy Dow, soprano; Miriam Solovieff, violinist; William Kapell, Maxim Shapiro, pianists.

GRANT PARK SYMPHONY ORCHESTRA

Est. 1944. Nicholai Malko, cond. Walter R. Larsen, mgr. Grant Park Concerts, Administration Bldg., 425 E. 14 Blvd., Chicago 5.

31 concerts at Grant Park band shell: Wed., Fri., Sat., Sun. evgs. June 25-Aug. 17.

Guest conductors: Paul Breisach (2), Antal Dorati (4), Arthur Fiedler (2), Hans Heniot, Leo Kopp (2), Hans Schwieger (2), Izler Solomon (2), Robert Stolz (2), David Van Vactor.

Guest soloists: Joyce Duskin, Carolyn Long (2), Camilla Williams (2), Frances Yeend (2), sopranos; Lois Gentile, mezzo-soprano; Carol Brice (2), Winifred Heidt, contraltos; Mario Berini (2), John Carter, Mario Lanza (2), Jan Peerce, Ramon Vinay, tenors; Donald Dickson, Robert Merrill, Louis Sudler, Leonard Warren (2), baritones; George

London (2), Otto-Slatinsky, bassos; David Davis, Arnold Eidus, Mischa Mischakoff, Fritz Siegal, violinists; Marcel Hubert, 'cellist; Jacques Abram, Taddeus Kozuch, Ida Krehm, Jesus Maria Sanroma, pianists; Whittemore and Lowe (2), duo-pianists.

CLEVELAND, OHIO

*CLEVELAND SUMMER ORCHESTRA

Rudolph Ringwall, cond. Carl J. Vosburgh, mgr. Severance Hall, Cleveland 6.

24 concerts at Public Auditorium: 12 Wed. evgs., 12 Sat. evgs. June 4-Aug. 30.

Guest soloists: Josephine Antoine, Edna Phillips, Hollace Shaw, sopranos; Nan Merriman, mezzo-soprano; Mildred Mueller, contralto; Tito Guizar, Robert Marshall, tenors; Walter Cassel, Mac Morgan, Hugh Thompson, baritones; Tossy Spivakovsky, violinist; Richard Kapuscinski, 'cellist; Alice Chalifoux, harpist; Victor Borge, Boris Goldovsky, Arthur Loesser, Lee Peterson, Eunice Podis, James Randall, Beryl Rubinstein, Jesus Maria Sanroma, Evalyn Tyner, pianists; Braggiotti and Chaikin, and Whittemore and Lowe, duo-pianists; Larry Adler, John Sebastian, harmonica.

World premieres: Fantasy for Harmonica and Orchestra, by Walter F. Anderson (July 23); Scherzo from Blue Destiny Symphony, by Alberte Chiaffarelli (Aug. 9).

DENVER, COL.

*DENVER SYMPHONY ORCHESTRA

Saul Caston, mus. dir. Helen Black, mgr. 458 City and County Bldg., Denver.

12 Pop concerts at Elitch Gardens: Fri. evgs. June 27-Aug. 1. 6 weekly concerts at Red Rocks Park Amphitheater.

Guest soloists: Regina Resnik, Camilla Williams, sopranos; Jennie Tourel, mezzo-soprano; Donald Dickson, Todd Duncan, Igor Gorin, baritones; Leonard Pennario, pianist.

EL PASO, TEX.

*EL PASO SYMPHONY ORCHESTRA

H. Arthur Brown, cond. Edward C. Heid, mgr. Hilton Hotel, El Paso.

4 Pop concerts at El Paso High School Stadium: Fri. evgs. June 27-Aug. 1.

Guest soloists: Mrs. Norman L. Casner, Jr., Eulalie Lucas, sopranos; Mrs. M. H. Burton, contralto; Dario Darnell, Paul Ham-

mond, tenors; Bob Griffing, baritone; Abraham Chavez, violinist; Frances Newman, Robert Stevenson, pianists.

HOUSTON, TEX.

*HOUSTON SYMPHONY ORCHESTRA

Ernst Hoffmann, cond. Tom M. Johnson, mgr. City Auditorium, Houston.

23 concerts in city parks, mid-week evgs. June 17-Aug. 13.

Guest soloists: Gloria Brienza (2), Mary Ann Coddon (2), Maxine Morse, Winifred Scherfins, sopranos; Phyllis Taylor, mezzo-soprano, Clifford Thompson (3), tenor; Robert Douglass, baritone; Billy McCowie, June Stokes, pianists.

INDIANAPOLIS, IND.

*INDIANAPOLIS SUMMER SYMPHONY ORCHESTRA

Fabien Sevitzky, mus. dir. J. Charles Gilbert, mgr. Indianapolis.

7 concerts and 1 opera (plus 2 wks. of operetta) in Butler U. Stadium. July 11-30.

Guest soloists: Jennie Tourel, mezzo-soprano; Winifred Heidt, contralto; Mario Berini, Lanny

Ross, tenors; Thomas L. Thomas, baritone; Patricia Travers, violinist; Abram Chasins, William Kapell, pianists.

LOS ANGELES, CALIF.

HOLLYWOOD BOWL SYMPHONY ORCHESTRA

Est. 1922. Karl Wecker, mgr. Hollywood Bowl Assn., 2301 N. Highland Ave., Hollywood 28.

33 concerts in Hollywood Bowl: Tues., Thurs., Sat., Sun. evgs. July 8-Aug. 30.

Conductors: Bruno Walter (3), Paul Whiteman, Antal Dorati (3), Robert Stoltz, Vladimir Golschmann (3), Victor Young, Sigmund Romberg, James Sample, José Iturbi (2), Izler Solomon (3), Xavier Cugat, William Steinberg (3), Eugene Ormandy (4).

Guest soloists: Olive Mae Beach, Helena Bliss, Nadine Conner, Virginia MacWatters, Florence Quartararo, Betty Reilly, Helen Traubel, Margaret Truman, Frances Yeend, sopranos; John Carter, Mario Lanza, Lanny Ross, Nicholas Urceley, tenors; Jerome Hines, basso; Israel Baker, Arnold Eidus, Micha Elman, Zino Francescatti, violinists; Gilbert Reese, 'cellist; Rafael Mendez, trumpet; Amparo Iturbi,

[ORCHESTRAS

Oscar Levant, Artur Rubinstein, Harry Sukman, Earl Wild, Sylvia Zaremba, pianists; Larry Adler, harmonica; Paul Draper, dancer.

World premiere: California Sketches, by Nick Bolin (July 12).

MIAMI, FLA.

*UNIVERSITY OF MIAMI CONCERT ORCHESTRA

Modeste Alloo, mus. dir. Joel Belov, assoc. cond. Marie Volpe, mgr. U. of Miami.

10 Pop concerts at Flamingo Park: Sat. evgs. June 28-Aug. 30. Guest conductors: Robert Crawford (3), Gerard Haft (2), Joaquin Nin-Culmell (2).

Guest soloists: Cecilia Duenas, Sarah Folwell, sopranos; Arturo di Filippi, tenor; Robert Drawford, baritone; Bela Urban, violinist; Jean Bedetti, 'cellist; Marjorie Mayer, Joaquin Nin-Culmell, pianists.

MILWAUKEE, WIS.

MUSIC UNDER THE STARS SYMPHONY ORCHESTRA

Est. 1939. Jerzy Bojanowski, cond. Sam Basan, mgr. Milwaukee County Park Commission, Milwaukee 3.

8 concerts in Emil Blatz Temple of Music, Washington Park: Tues. evgs. June 24-Aug. 12.

Guest conductor: Victor Alessandro.

Guest soloists: Jean Dickenson, Helen Traubel, Frances Yeend, sopranos; Mario Lanza, Lauritz Melchior, James Melton, tenors; George London, Robert Merrill, baritones; Jesus Maria Sanroma, Alec Templeton, pianists.

NEW HAVEN, CONN.

*NEW HAVEN SYMPHONY ORCHESTRA

Harry Berman, cond. Meyer Sokoloff, mgr. 39 Church St., New Haven 10.

6 concerts in Yale Bowl: Thurs. evgs. June 19-Aug. 28.

NEW ORLEANS, LA.

*NEW ORLEANS POPS ORCHESTRA

Emanuel Balaban, cond. George Allen Foster, mgr. 605 Canal St., New Orleans.

27 concerts at Municipal Auditorium: June 11-July 29.

Guest soloists: Virginia Haskins, Carolyn Long, Marguerite McClelland, sopranos; Winifred Heidt, contralto; Felix Knight, Mario Lanza, tenors; Robert

Merrill, baritone; Benny Goodman, clarinetist; Henrietta Schumann, pianist.

NEW YORK, N.Y.

*NEW YORK PHILHARMONIC-SYMPHONY ORCHESTRA

Arthur Judson, mgr. 113 W. 57 St., New York 19.

38½ concerts at Lewisohn Stadium: Mon., Tues., Wed., Thurs., Sat. evgs. June 16-Aug. 10.

Conductors: Pierre Monteux (4), Alexander Smallens (15), Leonard Bernstein (4), Dimitri Mitropoulos (2), Hans Schwieger (3½), Bernard Herrmann (3), Richard Korn (2), Robert Zeller (2), Robert Stoltz, Sigmund Romberg, Paul LaValle.

Guest artists: Margit Bokor, Dorothy Kirsten, June Mechanin, Herva Nelli, Marie Rongdahl, Helen Traubel, sopranos; Marian Anderson, contralto; Eugene Conley, Lauritz Melchior, Jan Peerce, tenors; Giuseppe de Luca, Paul Robeson, baritones; Emanuel List, basso; Mischa Elman, Zino Francescatti, Joseph Fuchs, Ruggiero Ricci, Michael Rosenker, Isaac Stern, Joseph Szigeti, violinists; Carl Stern, Gerald Warburg, 'cellists; Clara Rockmore, ther-

minist; Stell Andersen, Simon Barere, Yara Bernette, Sidney Foster, Eugene Istomin, William Kapell, Oscar Levant, Alec Templeton, pianists; Whittemore and Lowe, duo-pianists.

NEWARK, N.J.

ESSEX COUNTY SYMPHONY ORCHESTRA

Est. 1936. Russell B. Kingman, mgr. 605 Broad St., Newark.

4 concerts at City Schools Stadium: Tues. evgs. June 3-24.

Conductors: Freider Weissmann (2); Fritz Busch, Alexander Smallens.

Guest soloists: Agnes Davis, Dorothy Kirsten, Camilla Williams, sopranos; Edwina Eustis, Winifred Heidt, contraltos; Eugene Conley, David Lloyd, Ramon Vinay, tenors; Tod Duncan, baritone; Wellington Ezekial, basso; Erica Morini, violinist; Simon Barere, Sidney Foster, pianists.

NEWTON, CONN.

NEWTON ORCHESTRAL SOCIETY

Mario Di Cecco, cond. 168 Grand St., Waterbury, Conn.

3 summer concerts in Edmond Town Hall.

OAKLAND, CALIF.

*OAKLAND SYMPHONY ORCHESTRA

Orley See, mus. dir. R. E. Hillegas, mgr. 48 Wildwood Ave., Piedmont 10, Calif.

2 Summer Pop concerts in Woodminster Amphitheater: Sun. aft., Fri. evg.

PHILADELPHIA, PA.

ROBIN HOOD DELL ORCHESTRA

Est. 1930. Dimitri Mitropoulos, mus. dir. Yves Chardon, asst. cond. David Hocker, mgr. Robin Hood Dell Concerts, 1705 Chancellor St., Philadelphia 3.

28 concerts in Robin Hood Dell, Mon., Tues., Wed., Thurs. evgs. June 23-Aug. 7.

Guest conductors: Vladimir Golschmann (2), Morton Gould (2), Sigmund Romberg, Daniel Saidenberg, Robert Zeller, Yves Chardon.

Guest soloists: Marilyn Cotlow, Helen Traubel, sopranos; Nan Merriman, mezzo-soprano; Marian Anderson, Thelma Votipka, contraltos; Felix Knight, Lauritz Melchior, Jan Peerce, tenors; John Brownlee, baritone; Albert Brusilow, Zino Francescatti, Nathan Goldstein, Joseph Szigeti,

violinists; Marcel Hubert, 'cellist; Thomas Brockman, Sherman Frank, Constance Keene, Zadel Skolovsky, Alec Templeton, pianists; Wittemore and Lowe, duo-pianists.

ROCHESTER, N.Y.

*ROCHESTER CIVIC ORCHESTRA

Guy Fraser Harrison, mus. dir. Paul White, asst. cond. Arthur M. See, mgr. 26 Gibbs St., Rochester 4.

8 concerts at Eastman Theater and Outdoor Stadium: Tues. and Fri. evgs. July-Aug.

Guest conductors: Morton Gould, Paul LaValle, Gustave Haenschen, Roy Shield.

Guest soloists: Jean Dickenson, soprano; Nan Merriman, mezzo-soprano; Robert Merrill, Mac Morgan, Conrad Thibault, baritones; Glauco D'Attili, pianist.

ST. LOUIS, MO.

ST. LOUIS LITTLE SYMPHONY

Est. 1925. Stanley Chapple, cond. Mrs. Henry Bry, mgr. 1170 Hampton Dr., St. Louis 17.

6 Music under the Stars concerts at Washington U. Quadrangle: Fri. evgs. June 20-July 25.

Guest conductors: Francis Ma-deira (2), Max Steindel.

Guest soloists: Jean Browning, mezzo-soprano; Kras Malno, violist; William Dorn, Eugene Haynes, pianists.

World premiere: Perfumes, by A. L. Schmied (June 27).

ST. PAUL, MINN.

ST. PAUL POP CONCERTS ORCHESTRA

Est. 1937, Joseph Wagner, cond. Verne J. Rooney, assoc. cond. Edward A. Furni, mgr. Municipal Auditorium, 143 W. Fourth St., St. Paul 2.

19 concerts (each shared with ice-skating revue) at Municipal Auditorium: Wed., Fri., Sat. evgs. July 12-Aug. 30.

Guest soloists: Doris Braun, Kay Ford, Maxine Gress Gelbmann (2), Madeline Gray, Patricia Hauke (2), Ethel Wagner de Long, Annajean Merrill (2), Mady Metzger-Ziegler, Margot Rebeil (2), sopranos; Betty Bruce, Ady-line Johnson, contraltos; Roger Ewert, Hollis Johnson, David Lloyd, Clifford Mottaz (2),

Charles R. Peluso, Sidney Shields, tenors; Russell G. Busdicker (2), James Jensen (2), baritones; Mary Downey, William Lindsay, Richard Tetley-Kardos (2), pianists.

World premiere: Radio City Snapshots, by Joseph Wagner (Aug. 6).

SANTA ROSA, CALIF.

*SONOMA COUNTY SYMPHONY ORCHESTRA

George Trombley, mus. dir. Lloyd Wood, mgr. Box 404 Santa Rosa.

2 summer concerts: 1 in Sonoma, Calif., June 30; 1 at Gureville, Calif., July 20.

SEATTLE, WASH.

SEATTLE POPS ORCHESTRA

Jules Radinsky and Don Bushell, cond. Seattle Park Board, mgr. Seattle.

7 concerts at Volunteer Park Bowl: Sun. evgs.

WASHINGTON, D.C.

*NATIONAL SYMPHONY ORCHESTRA (WATERGATE CONCERTS)

Richard Bales, mus. dir. Howard Mitchell, assoc. cond. J. E. Mutch, mgr. 1727 K St., N.W., Washington, D.C.

18 concerts at the Watergate, on the Potomac: Tues., Thurs., Sun. evgs. June 19-July 29.

[ORCHESTRAS

Guest conductors: Hans Kindler, Francis Madeira, Howard Mitchell (3), Alexander Smallens.

Guest soloists: Mona Paulee, Gladys Swarthout, mezzo-sopranos; Frederick Jagel, tenor; Todd Duncan, William Chalmers, baritones; Joseph Fuchs, Angel Reyes, Jan Tomasow, violinists; Jorge Bolet, Sidney Foster, Irene Marik, Jesus Maria Sanroma, Abbey Simon, Hilde Somer, pianists.

WHEELING, W.VA.

*WHEELING SYMPHONY ORCHESTRA

Henry Mazer, cond. D. M. Gutman, mgr. 2227 Chapline St., Wheeling.

5 Pop concerts at Oglebay Park: Tues. evgs. July-Aug.

YOUNGSTOWN, OHIO

*YOUNGSTOWN SYMPHONY ORCHESTRA

Michael Ficocelli, cond. Carmine Ficocelli, assoc. cond. Richard P. Owley, pres. 15 Union Bank Bldg., Youngstown.

4 Pop concerts at Idora Park Pavilion, Wed. evgs. July 2-Aug. 20.

VIII OPERA COMPANIES

THE LISTING that follows is based on detailed questionnaires which were submitted to the opera companies. All dates of performances fall within the calendar scope of this Yearbook, i.e.: June 1947 to May 1948, inclusive. When an opera was given more than once by the same company, the number of performances is indicated within parentheses. The symbol (*) is used to indicate operas sung in English.

BOSTON, MASS.

NEW ENGLAND OPERA THEATER

Est. 1946. Boris Goldovsky, dir.
c/o New England Opera Theater
Guild, 11 Newbury St., Boston 16.

3 performances in Boston Opera
House: *Marriage of Figaro,
*Idomeneo, *Don Giovanni.
Season opened Nov. 9.

Performances on tour: Worcester,
Mass., Newport, R.I., Philadelphia.

Leading singers: Anne Bollinger,
Margaret Brink, Margaret Codd
Goldovsky, Paula Lenchner,
Nancy Trickey, sopranos; Joseph
Laderoute, tenor; Francis Barnard,
Robert Gay, Frank Guarera,
baritones.

Conductor: Boris Goldovsky.

CANTON, OHIO

CANTON CIVIC OPERA ASSOCIATION, INC.

Est. 1939. Grant Orbin, dir. W.
A. Porterfield, pres. 325 22nd
St. N.W., Canton 3.

6 performances in Lincoln High
School Auditorium: *Carmen
(2), *Die Fledermaus (2), *Lu-
cia di Lammermoor (2). Season
opened Nov. 27.

Leading singers: Jane Coldren,
Ruth Lavonne Clapper, Lorena
Day, Gertrude Harvey Dick,
Georgia Shrigley, sopranos; Mar-
garet Kavanagh, Sarah Indich,
Norma Schilling, contraltos; Eu-
gene Batza, Willard Eakin, Ed-
ward Griffin, tenors; Seldon
Donahue, George Kantzer, Don
Meier, baritones; Stuart Phillips,
basso.

[OPERA COMPANIES

Conductor: Alberto Bimboni.

Stage director: Malvern Randels.

CENTRAL CITY, COL.

CENTRAL CITY OPERA HOUSE ASSOCIATION, INC.

Est. 1932. Frank St. Leger, dir. Justin W. Brierly, mgr. City and County Bldg., Denver 2.

25 performances in City Opera House: *Martha (13), *Fidelio (12). Season opened July 4.

Leading singers: Frances Greer, Lois Hunt, Regina Resnik, sopranos; Claramae Turner, contralto; Leslie Chabay, Brian Sullivan, Leopold Simoneau, tenors; Kenneth Schon, baritone; Lorenzo Alvary, Lawrence Davidson, Philip Kinsman, James Pease, bassos.

Conductor: Emil Cooper.

Stage director: Herbert Graf.

CHAUTAUQUA, N.Y.

CHAUTAUQUA OPERA ASSOCIATION

Est. 1929. Alfredo Valenti, dir. Albion Adams, mgr. Chautauqua Institution, Chautauqua.

12 performances at Norton Hall: *The Chocolate Soldier (2), *The Devil and Daniel Webster (2), *La Forza del Destino (2).

*Fra Diavolo (2), *The Marriage of Figaro (2), *Samson and Delilah (2). Season opened July 11.

Leading singers: Annette Burford, Marion Manderen, Anne McKnight, sopranos; Jean Browning, Frances Bible, contraltos; Donald Dame, Irwin Dillon, Albert Gifford, Carl Nicholas, tenors; Gilbert Gallagher, Clifford Harvuo, John McCrae, Norman Scott, Edgar F. Thompson, Hugh Thompson, baritones and bassos.

Conductors: Alberto Bimboni, Igor Buketoff.

Stage directors: Gretchen Buckhalter, Alfredo Valenti.

CHICAGO, ILL.

CHICAGO OPERA THEATER

Giovanni Cardelli, dir. Shubert Theater, Chicago.

2 performances at Shubert Theater: *Rape of Lucretia, *La Traviata. Season opened April 18.

Leading singers: Vivian Bauer, Nancy Carr, Alice Howland, Andzia Kuzak, Marguerite Piazza, Edward Kane, Oscar Natzka, Emile Renan, Frank Rogier, John Toms.

Conductor: Paul Breisach.

CINCINNATI, OHIO

FLINT, MICH.

CINCINNATI SUMMER OPERA ASSOCIATION

Est. 1921. Oscar F. Hild, dir. Times Star Tower, Cincinnati. 37 performances at Cincinnati Zoological Gardens: *Aïda* (3), *La Bohème* (2), *Carmen* (4), *Faust* (2), *Lohengrin* (2), *Love of Three Kings* (2), *Madama Butterfly* (4), *Martha* (3), *Rigoletto* (3), *Samson and Delilah* (2), *Tannhäuser* (2), *Tosca* (2), *La Traviata* (3), *Il Trovatore* (3). Season opened June 29.

Leading singers: Josephine Antoine, Rose Bampton, Irene Jessner, Marjorie Lawrence, Stella Roman, Astrid Varnay, sopranos; Bruna Castagna, Winifred Heidt, contraltos; Kurt Baum, Eugene Conley, Thomas Hayward, Frederick Jagel, Charles Kullman, Ramon Vinay, tenors; John Brownlee, George Czaplinski, Osie Hawkins, Ezno Mascherini, Giuseppe Valdengo, Robert Weede, baritones; Virgilio Lazzari, Nichola Moscona, bassos.

Conductors: Alexander Aster, Paul Breisach, Fausto Cleva, Antonio Dell'Orefice, Italo Montemezzi, Wilfred Pelletier.

Stage director: Anthony L. Stivanello.

FLINT CIVIC OPERA COMPANY

Est. 1932. Fred L. McKittrick, dir. 2226 Nolen Dr., Flint. 1 performance in I.M.A. Auditorium: **Carmen*.

Leading singers: Margaret Corrin, Leonore La Riveiere, Virginia Shelley, sopranos; Vivian Wheeland, contralto; Arthur McCombie, Fred McKittrick, tenors; Paul Grady, Vernon Syring, Stuart Warnaar, baritones; Charles Sheridan, basso.

Conductor: William W. Norton. Stage director: Fred L. McKittrick.

FT. WORTH, TEX.

FT. WORTH CIVIC OPERA ASSOCIATION

Est. 1946. Walter Herbert, dir. Meacham's Mezzanine, Ft. Worth.

3 performances at Will Rogers Municipal Auditorium: *Rigoletto*, *I Pagliacci*, *The Old Maid and the Thief*. Season opened Oct. 28.

Leading singers: Eloise MacDonald, Graciela Rivera, Jeanette H. Wright, sopranos; Mary Hopple, contralto; Gabor Craeli, Lou Marcello, Eric Rowton,

tenors; Carlos Alexander, Ivan Petroff, Robert Weede, baritones.

Conductor: Walter Herbert.
Stage directors: Armando Agnini, Robert C. Bird.

GREENSBORO, N.C.

MUSIC THEATER REPERTORY GROUP

Est. 1947. Ted Bodenheimer, dir. Amelia Cardwell, mgr. 2312 Lafayette Ave., Greensboro.

1 performance in Odell Auditorium: **The Old Maid and the Thief*.

6 performances on tour in North Carolina cities: **The Old Maid and the Thief*.

Leading singers: Amelia Cardwell, soprano; Josephine Fisher, contralto; Ted Bodenheimer, baritone.

Stage director: Clifford E. Bair.

HARTFORD, CONN.

CONNECTICUT OPERA ASSOCIATION

Est. 1941. Frank Pandolfi, dir. Joseph Listro, mgr. 926 Main St., Hartford.

3 performances at Bushnell Memorial Auditorium: La

Bohème, *Lucia di Lammermoor*, *La Traviata*. Season opened December 13.

2 performances on tour: New Haven, Conn.; Utica, N.Y.

Leading singers: Licia Albanese, Lily Pons, Pia Tassinari, sopranos; Costanzo Gero, Ferruccio Tagliavini, Richard Tucker, tenors; Norman Young, Ivan Petroff, baritones.

Conductor: Nicholas Rescigno.
Stage director: Anthony Stivanello.

LOS ANGELES, CALIF.

LOS ANGELES INTERNATIONAL REPERTORY OPERA ASSOCIATION

Est. 1947. Edward Ravell, dir. Fred La Porta, mgr. 6629 Santa Monica Blvd., Hollywood 38.

5 performances in Philharmonic Auditorium: *La Bohème*, *Cavalleria Rusticana* (2), *I Pagliacci* (2), *La Traviata*, *Il Trovatore*. Season opened May 9.

1 concert, Highlights of the Opera.

1 performance on tour: Santa Barbara, Calif.

Leading singers: Vera Bryner, Gloria Ferrigno, Lydia Fostini, Rosemarie Fox, Beatrice Gentile, Brunetta Mazzolini, Bar-

bara Patton, sopranos; Mary Batten, Mildred Hurst, Estaire Koplin, Sonya Swan, mezzo-sopranos; Robert Carron, John Cortay, Giulio di Capua, John Radic, Edward Ravell, tenors; Joseph Barcellona, Frances Barnes, Stephen Considine, Sylvio Garavelli, John Lombardi, Reginald Nichols, Luis Roki, baritones and bassos.

Conductors: Ernst Gebert, Curtis Stearns.

Stage directors: Robert Anderson, Harry Losee.

NATIONAL OPERA ASSOCIATION OF LOS ANGELES

Est. 1947. Vladimir Rosing, dir. Hugh H. Edwards, mgr. 4706 Elmwood Ave., Los Angeles 4.

3 performances in Philharmonic Auditorium: *Barber of Seville, Faust, Tosca. Season opened Sept. 16.

27 Laboratory Theater performances in Beaux Arts Theater: *Abduction from the Seraglio (3), *Barber of Seville (2), *The Beggar's Opera (2), Faust (4), I Pagliacci (6), Rigoletto (5), *Tales of Hoffmann (3), La Traviata (2).

Leading singers: Marilyn Collow, Anne Jeffreys, Alice Lee, sopranos; Leota Lane, Beverly

Jane Richter, mezzo-sopranos; Eugene Curtsinger, Antonio De Campo, Phillip Markopoulos, Max Mendenhall, Radburn Robinson, Bresee Westmoreland, tenors; Robert Kiber, Stephen Kemalyan, Frederick Klassen, Duncan McLeod, baritones; John Ford, George Henricks, Jerome Hines, Leonard Morgenthaler, Irving Sternoff, Thomas Watson, bassos.

Conductors: Otto Bessag, Jack Cathcart, Jaye Rubinoff, James Sample, Curtis L. Stearns.

Stage director: Vladimir Rosing.

RADAMSKY PRODUCTIONS

Est. 1946. Sergei Radamsky, dir. 702 Crenshaw Blvd., Los Angeles.

7 performances at Wilshire-Ebell Theater: *Boris Godounov (5), *Hansel and Gretel (2). Season opened Sept. 26.

Leading singers: Marguerite Hougasian, Etta Larson, Estelle Marlov, Yola Mathis, Virginia Wade, sopranos; Kathleen Bandell, Mary Alice Beatley, Audrey Guard, Ruth Markowitz, Jean McLarin, Hellen Olofson, Kathleen Waddell, Patricia Winter, mezzo-sopranos and contraltos; Glen Harvey, Ronald Kenyon, Jerome Kreeger, Chris Ortiz, tenors; Charles Ferguson, Rich-

[OPERA COMPANIES

ard Hale, Dallas Long, Molio Sheron, Irving Sternoff, Lee Winter, baritones and bassos.

Conductors: Francis Gromon, Adolph Heller.

Stage director: Sergei Radamsky.

NEW ORLEANS, LA.

NEW ORLEANS OPERA HOUSE ASSOCIATION, INC.

Est. 1943. Walter Herbert, dir. Hugh M. Wilkinson, pres. 310 Carondelet St., New Orleans.

13 performances at Municipal Auditorium: Faust, Madama Butterfly (2), Rigoletto (2), Romeo and Juliet (2), Samson and Delilah (2), *Tales of Hoffmann (2), Tosca (2). Season opened Oct. 9.

Leading singers: Tomiko Kanazawa, Sara Menkes, Patrice Munsel, Claudia Pinza, Graciela Rivera, Frances Yeend, sopranos; Rosalind Nadell, Suzanne Sten, mezzo-sopranos; Winifred Heidt, contralto; Mario Berini, Eugene Conley, Raoul Jobin, Mario Lanza, Richard Tucker, tenors; Alexander Sved, Hugh Thompson, Jess Walters, Robert Weede, Norman Young, baritones; Lawrence Davidson, Desire Ligeti, George London, Ezio Pinza, Norman Scott, bassos.

Conductor: Walter Herbert.

Stage directors: Armando Agnini, Carlos Alexander, Anthony Stivanello, William Wymetal.

NEW YORK, N.Y.

CAPITOL OPERA COMPANY

Alfred Gandolfi, dir. Peter J. Perry, mgr. New York.

4 performances (including 1 benefit) at Central Needle Trades High School: Cavalleria Rusticana and I Pagliacci, La Traviata, II Trovatore. Season opened Feb. 27.

Leading singers: Lucyle Harmantas, Elizabeth Kaboolian, Jewel Sackett, Evelyn Salisbury, sopranos; Norman Howard, Suzanne Lake, Helen Stanton, mezzo-sopranos and contraltos; Manuel Baroumis, Leonard Petri, tenors; Melvin Bartel, Lawrence Ehrlich, Richard Torigi, baritones.

Conductor: Armando Aliberti.

INTERNATIONALE OPERA COMPANY

Est. 1946. Stanford Erwin, dir. and mgr. 119 W. 57 St., New York.

6 performances at Carnegie Hall. Aida, Carmen, Madama Butterfly, Rigoletto, Tosca, La Traviata.

1 special benefit performance in Adelphi Theater: *Tosca*.

Leading singers: Rosalinda Carboni, Leonora Corona, Cecily Cye, Elvira Helal, Tomiko Kanazawa, Francis Schimenti, sopranos; Stella Hughes, Eleanor Knapp, Mary Pasca, Ellen Repp, Georgia Standing, mezzo-sopranos; Michael Bartlett, Frank Curci, Joseph Cristea, Edward Dudley, Franco Rosini, Nino Scottolini, Arturo Ulisse, tenors; Cesare Bardelli, Rene Castelar, Lloyd Harris, Stephen Kennedy, Alfredo Orda, Edwardo Rael, Robert Shilton, Frank Wennerholm, baritones.

Conductors: Otto Lehmann, Carlos Moresco, Charles Richard, George Schick, William Spada.

Stage directors: Benjamin Altieri, Joseph Tessmer.

LEMONADE OPERA COMPANY

Est. 1947. Max Leavitt, dir-mgr. 139 West 13 St., New York.

49 performances at the Greenwich Mews Playhouse: **Don Giovanni* (19), double bill, **La Serva Padrona* and **Hansel and Gretel* (30). Opened June 21.

Leading singers: Florence Forsberg, June Gallaher, Elinor Jensen, Nancy Kendall, Helen Merritt, Dean Mundy, Tina Paladino, Lois Wales, sopranos; Ruth

Kobart, mezzo-soprano; Donald Devor, John Hanks, Robert Sprecher, tenors; James Cosmos, William Diehl, William McLocklin, Harry Wayne, baritones; Marden Bate, Lewis Brooks, bassos.

3 performances on tour: Washington, D.C., Baltimore, Philadelphia.

Conductor: Sam Morgenstern.

Stage director: Max Leavitt.

LYRIC GRAND OPERA COMPANY

Est. 1947. Luigi Dell'Orefice, dir. Elena Guardalobene, mgr. Hotel Ansonia, New York City.

5 performances at the Public Theater: *La Bohème*, *Cavalleria Rusticana*, *Madama Butterfly*, *I Pagliacci*, *Rigoletto*, *La Traviata*. Season opened April 12.

Leading singers: Teresa Arizzi, Charlotte Bruno, Joe Cosgrove, Luigi Delle Molle, Downer Duffy, Jerry Egelston, Thomas Glennon, Elena Greco, Stella Hughes, Luigi Infantino, Selma Kay, Nina Lukye, Elena Marrone, Giulietta di Martino, Eugene Morgan, Tino Paggi, Valfrido Patacchi, Franco Perulli, Ivan Petroff, Angelo Pilotto, Elvira Piluso, Concetta Portaro, Walter Stafford, Era Tognoli, Adele Warren.

Conductor: Luigi Dell'Orefice.

Stage director: Antony Stivanello.

METROPOLITAN OPERA ASSOCIATION, INC.

Est. 1883. Edward Johnson, gen. mgr. 147 W. 39 St., New York 18.

137 performances in Metropolitan Opera House, New York (including 84 regular subscription, 14 popular priced Sat. evg. subscription, 39 other performances): *Aïda* (6), *Un Ballo in Maschera* (5), *Barber of Seville* (6), *La Bohème* (6), *Carmen* (7), *Cavalleria Rusticana* (5), *Don Giovanni* (7), *La Gioconda* (4), *Götterdämmerung* (2), **Hansel and Gretel* (2), *Louise* (4), *Lucia di Lammermoor* (4), *Madama Butterfly* (5), *The Magic Flute** (5), *Manon* (6), *Die Meistersinger* (5), *I Pagliacci* (5), *Parsifal*, **Peter Grimes* (4), *Das Rheingold* (2), *Rigoletto* (4), *Der Rosenkavalier* (5), *Siegfried* (2), *Tannhäuser* (8), *Tosca* (5), *La Traviata* (7), *Tristan und Isolde* (5), *Il Trovatore* (5), *Die Walküre* (3). Season opened Nov. 10 with *Un Ballo in Maschera*.

72 performances on tour: Los Angeles, Calif. (14); Philadelphia, Pa. (10); Boston, Mass. (9);

Cleveland, Ohio (8); Baltimore, Md. (3); Richmond, Va.; Atlanta, Ga. (4); Chattanooga, Tenn.; Memphis, Tenn. (2); Dallas, Tex. (4); Denver, Col. (3); Lincoln, Neb.; St. Louis, Mo. (3); Bloomington, Ind. (2); Lafayette, Ind.; Minneapolis, Minn. (4); Rochester, N.Y.

Leading singers: Pierretta Alarie, Licia Albanese, Josephine Antoine, Rose Bampton, Mimi Benzell, Nadine Conner, Elen Dosis, Ella Flesch, Carmen Gracia, Frances Greer, Mary Henderson, Daniza Ilitsch, Irene Jessner, Florence Kirk, Dorothy Kirsten, Marjorie Lawrence, Paula Lenchner, Inge Manski, Patrice Munsel, Jarmila Novotna, Jeanne Palmer, Claudia Pinza, Lily Pons, Florence Quartararo, Lillian Raymondi, Regina Resnik, Stella Roman, Bidu Sayao, Erna Schlueter, Eleanor Steber, Maxine Stellman, Polyna Stoska, Pia Tassinari, Helen Traubel, Astrid Varnay, Thelma Votipka, sopranos; Thelma Altman, Lucille Browning, Doris Doe, Cloë Elmo, Herta Glaz, Margaret Harshaw, Irene Jordan, Anna Kaskas, Martha Lipton, Irra Pettina, Evelyn Sachs, Risë Stevens, Blanche Thebom, Kerstin Thorborg, Jennie Tourel, Claramae Turner, mezzo-sopranos and contraltos; Kurt Baum, Mario Benini, Jussi Bjoerling, Leslie Cha-

bay, Emery Darcy, Alessio De Paolis, John Garris, Thomas Hayward, Frederick Jagel, Raoul Jobin, Felix Knight, Charles Kullman, Max Lorenz, Anthony Marlowe, Lauritz Melchior, James Melton, Lodovico Olivero, Jan Peerce, Torsten Ralf, Giuseppi di Stefano, Brian Sullivan, Set Svanholm, Ferruccio Tagliavini, Richard Tucker, Ramon Vinay, tenors; John Baker, Joel Berglund, John Brownlee, George Cehanovsky, Louis D'Angelo, Mack Harrell, Clifford Harvuo, Osie Hawkins, Herbert Janssen, Frederick Lechner, Robert Merrill, Kenneth Schon, Martial Singher, Alexander Sved, Hugh Thompson, Lawrence Tibbett, Giuseppe Valdengo, Francesco Valentino, Leonard Warren, Robert Weede, baritones; Lorenzo Alvary, Salvatore Baccaloni, Lawrence Davidson, Dezso Ernster, Jerome Hines, Philip Kinsman, Virgilic Lazzari, Emanuel List, Melchiorre Luise, Nicola Moscona, Gerhard Pechner, Ezio Pinza, Mihaly Szekely, Giacomo Vaghi, bassos.

Conductors: Giuseppe Antonicelli, Fritz Busch, Pietro Cimara, Emil Cooper, Louis Fourestier, Wilfred Pelletier, Max Rudolf, Cesare Sodero, Fritz Stiedry.

Stage directors: Désiré Defrère,

Herbert Graf, Dino Yannapoulos.

NEW YORK CITY OPERA COMPANY

Est. 1944. Laszlo Halasz, dir. Paul Moss, mgr. City Center of Music and Drama, 130 W. 56 St., New York.

81 performances in City Center, New York: *Amelia Goes to the Ball (3), Ariadne auf Naxos (2), Barber of Seville (3), La Bohème (7), Carmen (7), Cavalleria Rusticana (6), Don Giovanni (7), Eugene Onegin (3), Madama Butterfly (7), *Old Maid and the Thief (3), I Pagliacci (6), Pelléas et Mélisande (5), Rigoletto (5), Salome (5), Tosca (3), La Traviata (7), Werther (2). Fall season opened Sept. 25. Spring season opened March 19.

Leading singers: Dalisay Aldaba, Ann Ayars, Margit Bokor, Ellen Faull, Marie-Jose Forques, Panna Genia, Virginia Haskins, Evelyn Keller, Brenda Lewis, Virginia McWatters, Brenda Miller, Sazy Morris, Lenore Portnoy, Gertrude Ribla, Dorothy Sarnoff, Wilma Spence, Camilla Williams, sopranos; Lydia Edwards, Terese Gerson, Winifred Heidt, Mary Kreste, Rosalind Nadell, mezzo-sopranos and contraltos; Vasso Argyris, Eugene Conley, Irwin Dillon, Giulio Gari, Wil-

liam Horne, Luigi Infantino, Frederick Jagel, Frank Murray, Edward Molitore, Nathaniel Sprinzena, George Vincent, tenors; Norman Cordon, Edwin Dunning, Gean Greenwell, Frank Guarerra, Ralph Herbert, Enzo Mascherini, Arthur Newman, James Pease, Ivan Petroff, Donald Richards, Michael Rhodes, Norman Scott, Giuseppe Valdengo, Richard Wentworth, Norman Young, baritones and bassos.

Conductors: Laszlo Halasz, Frederic Kurzweil, Thomas P. Martin, Jean Morel, Julius Rudel, Lee Shaynen.

Stage directors: Theodore Komisarjevsky, Gian-Carlo Menotti, Elemer Nagy, Leopold Sachse.

POPULAR PRICE GRAND OPERA, INC.

Est. 1943. Alfredo Salmaggi, dir. Felix W. Salmaggi, mgr. Brooklyn Academy of Music, 30 Lafayette Ave., Brooklyn 17.

43 performances (including 39 in Opera House of Brooklyn Academy of Music, 4 in Carnegie Hall): Aida (4); Un Ballo in Maschera; Barber of Seville (2); La Bohème (3); Carmen (5); Cavalleria Rusticana (5); Faust; La Forza del Destino (2); *Hansel and Gretel; Otello; I Pagli-

acci (5); Rigoletto (4); Tosca (2); La Traviata (5); Il Trovatore (2). Season opened Sept. 6.

Leading singers: Mili Adoli, Blanche Archambault, Marianna Badame, Nina Bandelloni, Rosa Canario, Lida DaValle, Georgina Dieter, Mina Earnest, Iris Ferriani, Carmen Frederica, Annunciata Garrotto, Josephine Guido, Marjorie Hamill, Nell Kinard, Annabelle Lee, Miriam Marshall, Barbara Patton, Vasilka Petrova, Carmen Piccinni, Era Tognoli, Laura Triggiani, sopranos; Lorraine Calcagno, Beata Carel, Maru Castagna Norma Howard, Stella Hughes, Lillian Marchetto, Mary Pasca, mezzo-sopranos; Anthony Amato, Vasso Argyris, Alfonso Cencelmo, Gabor Carelli, Francesco Curci, Pasquale Ferrara, Ernice Lawrence, Mario Palermo, Alberto Palumbo, Sidney Rayner, Costante Sorvino, Giorgio Tallone, tenors; James Boxwell, John Ciavola, Mario Cozzi, Luigi Dalle Molle, Mario Fiorella, Claudio Frigerio, Lawrence Harwood, Eugene Morgan, baritones; Arthur Newman, Frank Palumbo, Robert Shilton, Fausto Bozza, Lloyd Harris, Pompilio Malatesta, Valfrido Patachi, Nino Ruisi, Walter Stafford, Victor Tatozzi, Ralph Telasko, bassos.

Conductors: Armando Aliberti, Frank Baselice, Anton Coppola, Carmen Coppola, Luigi Dell' Orefice, Theodore Gargiulo, Michael Lepore, Alberto Sciarretti, Gabriele Simeoni.

Stage directors: Benjamin Altieri, Philip Culcasi, Anthony Stivanello.

SAN CARLO OPERA COMPANY

Est. 1911. Fortune Gallo, gen. dir. Mario Vallee, artistic dir. 1697 Broadway, New York.

16 performances in Center Theater, New York: *Aida* (2); *Barber of Seville*; *La Bohème* (2); *Carmen* (2); *Cavalleria Rusticana*; *Faust*; *Madame Butterfly* (2); *I Pagliacci*; *Rigoletto*; *Tosca*; *La Traviata* (2); *Il Trovatore*.

More than 100 performances on tour including Chicago (24), San Francisco (17), and Boston (8).

Leading singers: Elisabeth Carron, Mina Cravi, Elizabeth Devlin, Lucia Evangelista, Jane Frazier, Selma Kaye, Hizi Koyke, Marybelle Norton, Graciela Rivera, Tina Savona, sopranos; Coe Glade, Winifred Heckman, Martha Larrimore, Mary Pasca, mezzo-sopranos; Gino Fratesi, Norman Kelley, Adrien La Chance, Mario Palermo, Alfonso Pravadelli, Nino Scattolini, ten-

ors; Stefan Ballarini, John Cialiola, Grant Garnell, Carlo Morelli, baritones; Fausto Bozza, Lloyd Harris, Ugo Novelli, Victor Tatozzi, William Wilderman, bassos.

Conductors: Anton Coppola, Otto Lehmann, Carlo Moresco, Nicholas Rescigno.

Stage director: Mario Valle.

CHARLES L. WAGNER OPERA PRODUCTIONS

Est. 1940. Désiré Defrère, dir. Charles L. Wagner, mgr. 511 Fifth Avenue, New York 17.

75 performances of *Madama Butterfly* on tour in 27 states.

Leading singers: Marguerite McClelland, Laura Castellano, Elizabeth Pritchett, Jean Rifino, Jon Crain, Louis Roney, William Wilderman, Denis Harbour.

Conductor: Walter Ducloux.

Stage director: Désiré Defrère.

PHILADELPHIA, PA.

AMERICAN OPERA COMPANY

Est. 1947. Vernon Hammond, dir. James P. Hopkinson, mgr. 1920 Spruce Street, Philadelphia 3.

3 performances at the Academy of Music: **La Bohème*; double

bill; *The Cloak, and *The Old Maid and the Thief; *The Bartered Bride. Season opened Nov. 4.

Leading singers: Adelaide Bishop, Beverly Bowser, June Goodman, Lois Hunt, Brenda Lewis, Lillian Schectman, Kathryn Westman, sopranos; Edith Evans, Frances Stuart, Lois Toman, contraltos; Robert Bernauer, Norris Greer, Robert Harris, Gerald Lawrence, David Lloyd, Ettore Manieri, Milton Sandler, tenors; John Anderson, William Forerst, Andrew Gainey, Robert Gay, Eugene King, Frederick Robinson, Roy Wilde, baritones; Duane Crossley, Albert Lohmann, bassos.

Conductor: Vernon Hammond.
Stage director: Rose Landver.

DRA MU OPERA COMPANY

Est. 1945. Henri Elkan, dir. Raymond L. Smith, mgr. 130 N. Sickels St., Philadelphia 39.

3 performances at the Academy of Music: *Carmen; double bill, *Cavalleria Rusticana and *Hansel and Gretel; *La Traviata.

Leading singers: Dorothy Alford, Mary Alfama, Doris Baxter, Madeline Boyer, Willie Mae Brown, Gloria Burnette, Minnie Bussy, Roxana Campbell, Doro-

thy Candie, Lillia Churny, Hazel Clinton, Helen Colbert, Louise Carpenter, Ann Clayborn, Mary Cuff, Glynne Davis, Eva Diggs, Bessie Evans, Sallie Everett, Catherine Fenwick, Williemaef Fisher, Elizabeth Fletcher, Rachel Flowers, Elizabeth Frazier, Marjorie Frazier, Marie Gainey, Thelma Gary, Carrie Clover, Herminie Goodman, Ruth Graham, Carrie Greenhill, Madeline Griffin, Merrie Haggans, Gloria Hawkins, Beatrice Jervay, Betty Jews, Nellie Johnson, Minnie Josephs, Dorothy Jones, Mary Jones, Esther King, Geraldine Kinsey, Bette Lewis, Betty Lewis, Fannie Lilley, Velma Lilly, Ella Linton, Eloise Livingstone, Thelma Lockley, Marion Marsh, Marie Miles, Vera Moore, Annabelle Morton, Frances Newsome, Viola Nutter, Mozzelle Neal, Faye Peamon, Inez Parker, Lillian Randolph, Ruth Reid, Doris Richardson, Thelma Robinson, Thelma Ryner, Hortense Ryner, Edgentine Silver, Yvonne Shaw, Gladys Stevenson, Lorine Stephenson, Frances Stringfield, Marguerite Stocker, Elizabeth Walker, Eloise White, Eleanor Ward, Lillian Wilson, Myrtle Watson, Elizabeth Wilder, Ruth Williams, Ethel Willis, Helen Young, George Arthur, Calvin Barlow, Gordon Bell, Joseph Bryant, Louis Cameron,

Travis Cobb, Herbert Dicker-
son, George Dorsey, George Ford,
Walter Graham, William Green,
Holton Hackett, Junius Harri-
son, Melvin Jackson, Ben John-
son, James Mc Iver, Joseph Mor-
gan, John Nelson, Carlos Noyles,
William Purnell, Ernest Robin-
son, Frederick Russell, John Ste-
phenson, Zena Thigpen, James
Teliver, Eugene Tucker, Samuel
Wallace, William Watson, Rob-
ert Watson, Walter Williams,
Charles Williams.

Conductor: Henri Elkan.

Stage director: Louis Raybaud.

PHILADELPHIA-LA SCALA OPERA COMPANY

Est. 1921. Francesco Pelosi, dir.
and mgr. 612 Morris Bldg., 1421
Chestnut St., Philadelphia 2.

12 performances at Academy of
Music: *Aïda*, *Barber of Seville*,
La Bohème, *Carmen*, *Cavalleria
Rusticana*, *Madama Butterfly*,
Norma, *Otello*, *I Pagliacci*, *Rigo-
letto*, *Tosca*, *La Traviata*, *Il
Trovatore*.

Performances on tour, including
Detroit (8), Toronto, Canada
(6), Baltimore (5).

Leading singers: Rosemary Cic-
cone, Eve De Luca, Rose Su-
zanne Der Derian, Violetta De

Freitas, Lucia Evangelista, Helen
George, June Kelly, Herva Nelli,
Hilde Reggiani, Pia Tassinari,
sopranos; Bruna Castagna, Wini-
fred Heidt, Anna Kaskas, Mil-
dred Ippolito, Lillian Marchetto,
Jane Robinson, mezzo-sopranos
and contraltos; Kurt Baum, Eu-
gene Conley, Francesco Curci,
Gino Fratesi, Giuseppe Giri-
baldi, Frederick Jagel, Bruno
Landi, Nino Martini, Ferruccio
Tagliavini, Ramon Vinay, ten-
ors; Salvatore Baccaloni, Cesare
Bardelli, Richard Bonelli, Frank
Cappelli, Walter Cassell, John
Ciavola, Donald Dickson, Wil-
fred Engelman, Lloyd Harris,
John Lawler, Enzo Mascherini,
Ugo Novelli, Nino Ruisi, bari-
tones and bassos.

Conductors: Giuseppe Bambo-
schech, Victor Trucco.

Stage directors: Benjamin Al-
tieri, Luigi Rayout.

PITTSBURGH, PA.

PITTSBURGH OPERA, INC.

Est. 1939. Richard Karp, dir.
R. A. Martin, mgr. 632 Liberty
Ave., Pittsburgh 22.

6 performances at Syria Mosque:
Aïda; **Hansel and Gretel*; *Loh-
engrin*; **Marriage of Figaro*;
double bill, *I Pagliacci* and **Se-
cret of Suzanne*; *Il Trovatore*.
Season opened Nov. 6.

[OPERA COMPANIES

Leading singers: Anne Bollinger, Ellen Faull, Selma Kaye, Marguerite Piazza, Nancy Trickey, Astrid Varnay, sopranos; Vivian Johns, Anna Kaskas, Jane McGowan, Ellen Repp, contraltos; Henry Cordy, Frederick Jagel, Set Svanholm, Ramon Vinay, tenors; Carlos Alexander, Gil Ferrando, Ralph Herbert, James Pease, Ivan Petroff, Robert Weede, baritones and bassos. Conductor: Richard Karp.

Stage directors: Armando Agnini, Carlos Alexander.

RIVERSIDE, CALIF.

RIVERSIDE OPERA ASSOCIATION

Est. 1932. Marcella Craft, dir. 4539 Main St., Riverside.

7 performances in Elks Club Auditorium: *Madama Butterfly (3), I Pagliacci (4). Season opened Nov. 21.

Conductor: Barton Achmann.

Stage director: Marcella Craft.

ST. PAUL, MINN.

ST. PAUL CIVIC OPERA ASSOCIATION

Est. 1934. Philip Fein, Leo Kopp, dirs. E. A. Furni, mgr. Room 303, St. Paul Auditorium, St. Paul 2. 10 performances in St. Paul Au-

ditorium: *Babes in Toyland (4); *Carmen (3); *Rosalie (3). Season opened Oct. 9.

Leading singers: Leona Scheunemann, soprano; Mildred Mueller, contralto; David Lloyd, tenor; Russell Busdicker, baritone.

Conductor: Leo Kopp.

Stage director: Phil Fein.

SAN ANTONIO, TEX.

SAN ANTONIO OPERA FESTIVAL

Est. 1945. Max Reiter, dir. A. M. Walker, mgr. 702 Maverick Bldg., San Antonio.

4 performances at Municipal Auditorium: Madama Butterfly; Rigoletto; Tannhäuser (2). Season opened Feb. 14.

Leading singers: Rose Bampton, Nadine Conner, Lois Hunt, Selma Kaye, Regina Resnik, sopranos; Thelma Altman, Mona Paulee, mezzo-sopranos; Eugene Conley, Francesco Curci, David Lloyd, Set Svanholm, tenors; John Brownlee, Wilfred Engelmann, Martial Singer, Leonard Warren, baritones; Lorenzo Alvaray, Virgilio Lazzari, Désiré Ligeti, bassos.

Conductor: Max Reiter.

Stage director: Anthony L. Stivanello.

SAN FRANCISCO, CALIF.

SAN FRANCISCO OPERA COMPANY

Est. 1923. Gaetano Merola, gen. dir. Paul Posz, mgr. War Memorial Opera House, San Francisco.

28 performances in War Memorial Opera House (including 10 subscription, 5 popular, 12 "extras," and 1 young people's performances): *Aida*; *La Bohème* (2); *Don Giovanni* (2); *Faust* (2); *La Gioconda* (2); *Götterdämmerung* (2); *Louise* (2); *Love of Three Kings*; *Lucia di Lammermoor*; *Madama Butterfly* (2); *Marriage of Figaro*; *Otello*; *Pelléas et Mélisande*; *Rigoletto*; *Romeo and Juliet* (2); *La Traviata* (3); *Tristan und Isolde* (2). Season opened Sept. 16 with *La Traviata*.

23 performances on tour: Seattle, Wash. (3); Portland, Ore. (3); Sacramento, Calif. (2); San Jose, Calif.; Pasadena, Calif.; Los Angeles, Calif. (13).

Leading singers: Licia Albanese, Dora Bish, Eileen Browne, Beverly Campbell, Nadine Conner, Eleanor Coryell, Mary Jane Gray, Thora Harper, Lois Hartzell, Elma Heitman, Dorothy Kirsten, Kathleen Lawlor, Delphia Phillips, Claudia Pinza, Lily Pons, Beta Popper, Florence Quartararo, Regina Resnik, Stella Roman, Bidu Sayao, Mary

Jane Spry, Helen Traubel, Mary Jean Turnbull, Thelma Votipka, Martina Zubiri, sopranos; Eileen Baldwin, Herta Glaz, Margaret Harshaw, Ester V. Hessling, Blanche Thebom, Claramae Turner, contraltos; Kurt Baum, Leslie Chabay, Galliano Daneluz, Floyd Davis, Alessio De Paolis, Raoul Jobin, Charles Kullman, Erich Lawrence, Kayton Nesbitt, Jan Peerce, Allen Schmidling, Set Svanholm, George Tallone, tenors; Norman Benson, George Cehanovsky, George Czaplicki, Paul Guenter, Colin Harvey, Max Lorenzini, Patrick McVey, Benjamin Martin, Walter Olitski, Martial Singher, Lawrence Tibbett, Giuseppe Valdengo, Francesco Valentino, Leonard Warren, Robert Weede, baritones; Evaristo Albertini, Lorenzo Alvary, Salvatore Baccaloni, Virgilio Lazzari, Désiré Ligeti, Nicola Moscona, Robin Nelson, Ezio Pinza, Edwin Vannucci, bassos.

Conductors: Kurt Herbert Adler, Paul Breisach, Pietro Cimara, Glaucio Curiel, Antonio Dell'Orefice, Karl Kritz, Dick Marzollo, Gaetano Merola, Italo Montemezzi, Wilfred Pelletier, William Steinberg, Walter Tausig.

Stage directors: William Wyman.

SCRANTON, PA.

COMMUNITY OPERA SOCIETY OF
SCRANTON

Est. 1946. Ferdinand Liva, dir.
 Rita Sawicki, sec. Suite 207 Connell Bldg., Scranton 3.

4 performances at Masonic Temple Theater: Faust; *Hansel and Gretel (3); Rigoletto; *La Serva Padrona. Season opened Oct. 6. Leading singers: Charlotte Denny, Lena Ferretti, Peggy Monley, Florence Olah, Joan Polley, Rita Rosato, Mary Russoniello, Rita Sawicki, Palma Shard, sopranos; Rosa Donato, Jane Mongan, Barbara Nuttall, mezzo-sopranos; Joseph Laub, Bernard McGurl, tenors; Frank Curcio, Frank Nicolosi, baritones; George Bachman, Michael Leondi, Donald Stalbird, bassos.

Conductor: Ferdinand Liva.

Stage director: George Winterstein, Jr.

[OPERA COMPANIES
TRENTON, N.J.

TRENTON OPERA ASSOCIATION

Est. 1940. Michael Kuttner, dir.
 John E. Curry, mgr. 37 N. Willow St., Trenton.

4 performances at Trenton War Memorial Auditorium: Carmen; Faust; Madama Butterfly; La Traviata.

Leading singers: Laura Castellano, Mary Henderson, Martha Lipton, Claudia Pinza, sopranos; Jon Crain, Thomas Hayward, Frederick Jagel, Ernice Lawrence, tenors; Valfrido Patacchi, Roberto Silva, Giuseppe Vandengo, Norman Young, baritones and bassos.

Conductors: Edwin McArthur, Nicholas Rescigno.

Stage directors: Armando Agnini, Désiré Defrère, Anthony Stivanello.

IX AWARDS

THE LISTING that follows is restricted to the chronological period from June 1947 to May 1948, inclusive. The awards and similar honors are listed alphabetically under their titles. Wherever possible, the purposes of the awards and the donors are mentioned in addition to the names of the winners and the nature of the prizes.

ACADEMY OF MOTION PICTURE ARTS AND SCIENCES AWARDS

Annual Achievement Award for 1947 to Miklos Rozsa for the best scoring of a dramatic picture (*A Double Life*), and to Alfred Newman for the best scoring of a musical picture (*Mother Wore Tights*). (Similar awards made in all phases of motion picture art.)

AMERICAN ACADEMY AND NATIONAL INSTITUTE OF ARTS AND LETTERS AWARDS

Annual grants to promote the development of the arts in this country by giving encouragement to younger artists and recognition to the work of more established artists. \$1,000 each. Awarded in music to Henry Cowell, Lou Harrison, and Vincent Persichetti, composers.

(Similar grants were made to six artists and to six writers. Five medals also awarded for history, sculpture, poetry, book designing, and for good speech on the stage.)

AMERICAN ACADEMY IN ROME FELLOWSHIPS

Fellowships awarded for ability and achievement to "mature students and artists capable of independent work." Stipend of \$1,250 plus transportation costs, studio space, free residence at the Academy. In musical composition, awarded to Jack Beeson, of Columbia University music faculty. Renewals for second year awarded to Alexei Haieff of New York City and Andrew Imbrie of Princeton. (Similar fellowships also given in architecture, painting, sculpture, classical studies.)

AMERICAN ARTISTS AWARD

Given by the Brooklyn Institute of Arts and Sciences for the most notable recital in its annual series of ten concerts by American artists. \$200, and an appearance in the Institute's Major Concert Series of the following season. Awarded to Grant Johannessen, pianist. (Honorable mention to Jean Graham, pianist, and Barbara Troxell, soprano.)

AMERICAN GUILD OF ORGANISTS AWARD

Given by W. H. Gray Co. for an organ composition. \$100. Awarded to Edmund Haines for Promenade.

AMERICAN SCHOOLS AND COLLEGES ASSOCIATION AWARD

Established to encourage radio "to strive for public service and public enlightenment through intelligent programming." In music division, awarded to the NBC Symphony and to ABC's Metropolitan Opera broadcasts. (Awards also made in other fields of radio programs, dramatic, educational, etc.).

AMERICAN THEATER WING CONCERT AWARD AUDITIONS

Competition for professional singers enrolled in the music di-

vision of the American Theater Wing veteran's training program cost-free New York debut recital. Awarded to Donald Johnston, baritone, of Summit, N.J. Honorable mention to Melvin Bartell of Woodside, N.Y., and Philip Bond of New York City, who will receive informal recitals as awards.

MARIAN ANDERSON AWARDS

Established in 1942 by Marian Anderson with the aid of the \$10,000 Bok Award which she won in 1941, and to which she has added each year. 1947 Winners: Nancy Fishburn of Grenlock Terrace, N.J.; Amanda Kemp of Kansas City, Mo.; F. N. Pettigrew of Severna Park, Md.; Sadie Knight of New York City, and Luther Saxon of New York City.

ASCENSION DAY CANTATA AWARD

Given by the Church of the Ascension (Protestant Episcopal) of New York City, for an original cantata. \$100, publication, and a performance at the church. Awarded to Louie White, of Syracuse, N.Y., for Praise to the Risen Lord, for 4-part chorus, soloists and organ.

ATLANTA MUSIC CLUB SCHOLARSHIPS

Established by Atlanta (Ga.)

Music Club for young musicians who demonstrate unusual talent and intend to make careers in concert and opera. \$500 scholarships awarded to Eugenia Snow, pianist, and Louis Roney, Jr., tenor.

ATWATER KENT AUDITIONS

Sponsored by Atwater Kent Foundation, Inc. "to bring to light unknown singers of marked ability and to reward them with prizes for further development of their talent." Five prizes each in parallel contests for non-professional young men and women between 18 and 28. First place and \$2,000 each to Robert Applestone, baritone, of San Francisco, Calif. and to Lucine Amara, dramatic soprano, of San Francisco, Calif. Second place and \$1,750 each to William Chapman, baritone, of Los Angeles, Calif. and Yola Mathis, soprano, of Los Angeles, Calif. Third place and \$1,500 to William de Valentine, basso, of Los Angeles, Calif. and Jean Fenn, soprano, of Los Angeles, Calif. Fourth place and \$1,250 each to Georgia Ann Laster, mezzo-soprano, of Los Angeles, Calif. and Felix F. Uribe, baritone, of Los Angeles, Calif.

BERKSHIRE MUSIC CENTER SOUTH AMERICAN COMPOSERS' COMPETITION

Sponsored by the Empire Tractor Corporation of New York and Philadelphia, to select young composers under 30 from Argentina, Brazil, and Uruguay for scholarships at the Berkshire Music Center. Transportation, tuition, living costs, and attendance at the Festival. Awarded to Pia Sebastiani, 23, pianist-composer of Buenos Aires, Argentina; Edino Krieger, 19, of Santa Clara, Brazil; Hector Tosar Errecant, 25, of Montevideo, Uruguay.

BERKSHIRE MUSIC CENTER PALESTINIAN COMPOSERS' COMPETITION

Sponsored by ESCO Foundation for Palestine, for a young Palestinian composer to study at the Berkshire Music Center. Transportation, tuition, living costs, and attendance at the Festival. Awarded to Herbert Bruen, 29, of Tel Aviv.

BIRMINGHAM YOUNG ARTIST CONTEST

Sponsored by Birmingham (Ala.) Music Clubs for young singers and instrumentalists. \$100 each and concert appearance in Bir-

mingham. Awarded to Betty Whittington, pianist, and May Helen Sparks, vocalist.

ERNEST BLOCH AWARD

Fourth annual award sponsored by the United Temple Chorus of Lawrence and Woodmere, Long Island, New York, for the best new work for women's chorus on a text from or related to the Old Testament. \$150 and publication by Carl Fischer, Inc. 1947 award shared by Miriam Gideon, for *How Goodly Are Thy Tents*, and Normand Lockwood, for *The Birth of Moses*.

BOSTON SYMPHONY ORCHESTRA HORBLIT AWARD

Established by Mark M. Horblit of Boston to recognize outstanding symphonic compositions by residents of the United States. \$1,000. Awarded to Walter Piston for Symphony No. 3.

BOSTON YOUNG ARTISTS CONTEST

For young instrumentalists and vocalists of Greater Boston area. Award consists of solo appearance on a Sunday concert broadcast over WBZ with orchestra conducted by Arthur Fiedler. In instrumental division, awarded to Robert Menga and Marilyn

Olson, violinists; Lois Schaefer, flutist; Diran Chertavian, clarinetist; Monte Nelson and Maria Teresa Rodriguez, pianists. In vocal division, awarded to Adele Addison, Mildred Mueller, Nancy Trickey, sopranos; Euncie Alberts, contralto; Sumner Crockett, tenor; John T. Riley, baritone; Robert M. Griffin, basso.

LILI BOULANGER MEMORIAL AWARD

Given "to help finance worthy young composers for a year of work and study." 1948 award shared by co-winners: Paul Des-Marais, 28, composer-student at Harvard University (also 1947 winner) and Claudio Santoro, 29, first violinist in the Brazilian Symphony Orchestra in Rio de Janeiro.

"CARNEGIE HALL" MUSICAL SCHOLARSHIP AWARDS

Sponsored by Boris Morros, producer of the motion-picture, Carnegie Hall, for vocal students in the United States and Canada. First prize, \$500 and a week's engagement with the Detroit Civic Opera Company. Awarded to Vivian Martin, soprano, of East Detroit, Mich. Second prize, \$300. Awarded to

Esther Ghan, coloratura soprano, of Toronto, Canada. Third prize, \$200. Awarded to Mary Louise Replt, soprano, of Memphis, Tenn.

CARILLONIC BELLS WITH ORGAN COMPOSITION CONTEST

Conducted by Schulmerich Electronics, Inc., of Sellersville, Pa. for best composition for carillonic bells with organ. First prize, \$500. Awarded to Robert S. Elmore, of Philadelphia, for Speranza. Second prize, \$250. Awarded to David S. York of Princeton, N.J., for Divinum Mysterium. Third prize, \$100. Awarded to Rollo Maitland of Philadelphia, for Poem for Bells with Organ. Ten prizes, \$25 each: To Louis L. Balogh, Cleveland; Florence Durell Clark, Hamilton, Ontario, Canada; M. Austin Dunn, Minneapolis, Minn.; Willard Somers Elliott, Fort Worth, Tex.; Walter Lindsay, Philadelphia, Pa.; Rob Roy Peery, Merion Station, Pa.; Ellen J. Porter, Dayton, Ohio; Frederick C. Schreiber, New York City; William C. Steese, Worcester, Mass. and Hobart A. Whitman, Asheville, N.C.

CHAPEL CHOIR CONDUCTORS' GUILD ANTHEM COMPETITION

Sponsored by Capital University,

Columbus, Ohio, "to encourage American contemporary composers to write good music for the average ability found in small volunteer church choirs." Prize includes publication royalty contract with Carl Fischer, Inc. and public performance at annual choir festival of University. Awarded to Dr. Edward G. Mead, professor of organ and theory at Miami University, Oxford, Ohio, for Hear My Cry, O God, for mixed voices.

CHICAGO SINGING TEACHERS GUILD SONG CONTEST

To encourage the composition of American vocal music. \$100 prize given by W. W. Kimball Co., of Chicago. Awarded to Paul Nordoff for Song of Innocence (text by William Blake).

COMPOSERS PRESS AWARDS

Sponsored by the Composers Press, Inc. \$100 and royalty contract. Symphonic Award to Gardner Read, for Symphony No. 1. Honorable mention to Lawrence Rosenthal for Overture in C major. Instrumental solos: to A. Louis Scarmolin for Two Cuckoo Clocks, for piano solo and to Lois K. Marshall for A May Day, for violin. Anthem: To John Bradley, of Brooklyn, N.Y., for Psalm No. 91, for

mixed chorus. Chamber Music: To William Presser, of Florence, Ala., for Passacaglia, a quintet for clarinet, French horn and strings. Song: To Henry Holden Huss, of New York City, for *Shed No Tear*.

ELIZABETH SPRAGUE COOLIDGE MEDAL

Sponsored by Elizabeth Sprague Coolidge Foundation and the Library of Congress for "eminent services to chamber music." Two medals awarded to Luther B. Marchant, dean of music at Mills College, Calif., and Louis Speyer of Boston, oboist, organizer, and conductor of the Berkshire Woodwind Ensemble and the Berkshire Chamber Orchestra, at Tanglewood.

DALLAS SYMPHONY ORCHESTRA COMPOSITION PRIZE

Sponsored by Dallas Symphony Orchestra among Texas composers. \$250. Awarded to Daniel Sternberg, dean of Baylor University School of Music in Waco, for Concert Overture.

DALLAS CIVIC FEDERATION YOUNG ARTISTS COMPETITION

Annual contest for serious Texas students of piano, voice, and

strings between 16 and 26, sponsored by the Civic Federation of Dallas, Texas. \$50 each, solo appearances in 1948-49 Young Artist Concert Series, and opportunity to compete for G. B. Dealey Award. 1948 winners: Shirley Aronoff, 20, pianist, of Dallas; Karl Leifheit, 20, pianist, of Waco, Texas; Tully Moseley, 20, pianist, of Dallas; Anita Jacob, 19, soprano, of Dallas; David Ball, 21, bass-baritone, of Dallas; George Fenley, 17, violinist, of Albuquerque, N.M.

G. B. DEALEY MEMORIAL AWARD

Sponsored by the Dallas *Morning News* in memory of G. B. Dealey, its late publisher. Awarded to outstanding performer of the six winners of the Dallas Civic Federation Young Artists Competition of the previous season. \$250 and an appearance as guest soloist with the Dallas Symphony Orchestra. Awarded to Lois Zabel, pianist, of Austin, Texas.

ALICE M. DITSON FUND COMMISSIONS

\$1,000 each to Henry Cowell for a chamber opera and to Paul Hindemith for a concerto.

ALICE M. DITSON FUND AWARD

Presented annually at Columbia University to an American conductor for "distinguished services to American music." \$1,000. Awarded to Dean Dixon, conductor of the American Youth Orchestra.

DOCTORS' ORCHESTRA COMPOSITION CONTEST

Sponsored by the Ladies' Auxiliary of the Doctors' Orchestra of New York City, for a work for strings by a New York resident. First prize, \$150. Awarded to Charles Mills. Second prize, \$100. Awarded to Anthony Garden.

DULUTH SYMPHONY ORCHESTRA COMPOSITION PRIZE

Sponsored by the Duluth Symphony Orchestra to commemorate the fifteenth anniversary of the orchestra and to pay tribute to its founder-conductor, the late Paul Lemay. For an overture "indigenous to the American scene" by an American composer. Performance by the Duluth Symphony Orchestra on April 23, and publication by Mills Music Company. Awarded to Grant Fletcher, conductor of the Akron (Ohio) Symphony Orchestra for an American Over-

ture. Honorable mention to Jean Berger for Overture Creole.

ANNE M. GANNETT FUND SCHOLARSHIP

To finance graduate study for talented veteran contemplating professional career in music. Administered by the National Federation of Music Clubs. \$500. Awarded to Sherodd R. Abbritten, of Ft. Green, Fla., for composition.

HARVEY GAUL MEMORIAL COMPOSITION CONTEST

Sponsored by the Friends of Harvey Gaul Association of Pittsburgh. In organ composition: \$100, awarded to Joseph W. Grant, of Albuquerque, N. M., for Scherzo. In anthem division: \$100 awarded to Robert Elmore, of Wayne, Ind., for The Lord Will Come. \$50 to Frances McCollin of Philadelphia for anthem for small choir, O Little Town of Bethlehem.

GRINNELL AWARD

For young operatic singers of Detroit area. One year's study and an appearance with the Philadelphia-La Scala Opera Company. Awarded to Beverly Jane Welch, contralto.

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION SCHOLARSHIP

Awarded to nine musicians among a total of 112 scholars and artists. \$2,500. For musical composition awarded to Leon Kirchner, Dr. Herbert Owen Reed, Romeo Cascarino, Nicolai T. Berezowsky, Hubert Weldon Lamb. For music history, awarded to Dr. Stephen Davidson Tuttle, associate professor of music, University of Virginia, for the preparation of a book on the keyboard works of the English virginal composers; to Dr. Otto John Gombosi, assistant professor, department of literature and fine arts, Michigan State College, for a study of certain popular patterns of Renaissance music and of their tradition in England and America from Elizabethan times to the present; to Dr. Erich Hertzmann, assistant professor of music, Columbia University, for a study of Beethoven's autograph compositions and sketches; to Dr. Bertrand Harris Bronson, associate professor of English, University of California, for the preparation of a musical-literary companion to Francis James Child's "English and Scottish Popular Ballads."

ILLINOIS FEDERATION OF MUSIC CLUBS OPERA CONTEST

For operatic students. \$50 and first place awarded to Eva Harper, contralto. \$25 each, awarded to Ingrid Hallberg, mezzo-soprano, and Eleanor Warner, lyric soprano.

JEWISH MUSIC ARTISTS CONTEST
Composition for young singers of Jewish music, sponsored by the Jewish Center Lecture Bureau of the National Jewish Welfare Board. Prizes consist of special promotion by the Bureau, particularly in Jewish centers throughout the country. Awarded to Hannah Kipnis, soprano; Ingrid Rypinski, mezzo-soprano; Norman Atkins, baritone.

JEWISH MUSIC COMPOSITION CONTEST

Worldwide contest for composition "reflective of the spirit and tradition of the Jewish people," sponsored by the National Jewish Music Council of the National Jewish Welfare Board in connection with the annual Jewish Music Festival. (Prizes donated by Morgenstern Fund of the Cleveland Jewish Community Council.) First place in symphonic division, \$1,000. Awarded to Jacques Berlinski, of Paris, France, for orchestral work,

Kenaan. First place in chamber music division, \$500. Awarded to Jacob Avshalomoff, of Columbia University, New York City, for chamber-music work. Evocations, for clarinet and chamber orchestra. Honorable mention to Alberto Hemsi, of Alexandria, Egypt, for orchestral work, *Danses bibliques*.

JUILLIARD MUSICAL FOUNDATION COMMISSIONS

Given to ten composers by the Juilliard School of Music for new works for concert hall and teaching purposes, "to augment repertoire, to encourage production of new music, and to provide teachers with a larger and more rewarding catalogue of student pieces." Awarded to Igor Stravinsky for a string quartet; Arthur Honegger for an orchestral work; Quincy Porter, for a work for strings; Roy Harris, for a work for woodwinds; Leonard Bernstein, for a work for brasses; Samuel Barber, for a work for wood and brass ensembles; Theodore Chanler, Peter Mennin, Vincent Persichetti, and Robert Ward for short choral works.

EDGAR STILLMAN KELLEY JUNIOR SCHOLARSHIP

For American-born musicians under 15 years of age. Adminis-

tered by National Federation of Music Clubs. \$250 tuition for three years. Awarded to Mayne Miller, 14, pianist of Park Ridge, Ill.

KOUSSEVITZKY MUSIC FOUNDATION COMMISSIONS

\$1,000. Awarded to Howard Hanson for a Concerto for Piano and Orchestra. \$250. Awarded to Earl George for Arioso, for 'cello and piano.

PAUL LAVALLE AWARD

For students of piano, violin, 'cello, or voice between the ages of 16 and 25. Administered by the National Federation of Music Clubs. \$1,000 scholarship for two years' tuition (\$500 each year) at a music school of winner's choice. Awarded to Saralee Liss, contralto, of Baltimore, Md.

LESCHETIZKY PIANO CONTEST

Prize of New York recital plus cash gift not awarded this year. Honorable mention to Leonard Kastle of Mt. Vernon, N.Y., winner of highest rating.

EDGAR M. LEVENTRITT FOUNDATION COMPETITION

"To select outstanding young artist" of 17 to 25 years, to appear with the New York Phil-

harmonic-Symphony Orchestra. Awarded to Sigi Weissenberg, pianist.

LOS ANGELES YOUTH COMPOSITION CONTEST

Sponsored by the Bureau of Music, Municipal Art Commission, "to encourage musical creativity in young people" under 21 in Los Angeles. First prize, \$250. Awarded to Val Jerald Grund, Jr., 20, for orchestral composition. Second prize, \$100. Awarded to Richard Markowitz, 21, for a song.

LOS ANGELES YOUTH VOICE CONTEST

Sponsored by Bureau of Music, Municipal Art Commission for Los Angeles residents under 21. First prizes, \$500 each. Awarded to Jeanne Evelyn Kuter, 17, lyric soprano, and William De Valentine, 20, bass-baritone. Second prizes, \$250 each. Awarded to Marvel LaVonne, soprano, and George Pilon, 17, baritone.

MADEMOISELLE MERIT AWARD

Given annually by *Mademoiselle* Magazine to ten women between the ages of 18 and 35 who are outstanding in their fields. Silver plaque. In music, awarded

to Anahid Ajemian, violinist, for her "outstanding ability and achievement in the concert field, and her performance of new compositions."

MEMPHIS AND MID-SOUTH PIANO SCHOLARSHIP COMPOSITION

Contest for pianists of Tennessee, Arkansas, and Mississippi between the ages of 16 and 22, sponsored by the Memphis and Mid-South Scholarship Association for the "education and promotion of music students of the Mid-South." First Prize, advanced group: \$1,000. Awarded to Joy Ann Beaty of Memphis, Tenn. Second prize, \$500. Awarded to Lamar King, of Sidon, Miss. First prize, intermediate group: \$250. Awarded to Norman Shetler of Nashville, Tenn. First prize, junior group: \$100. Awarded to Helen Walker, of Memphis, Tenn.

METROPOLITAN OPERA AUDITIONS OF THE AIR

Sponsored by Farnsworth Television and Radio Corporation over ABC network in conjunction with the Metropolitan Opera Association. \$1,000, a one-year contract with the Metropolitan Opera, and a silver plaque to each winner. Awarded

to Marilyn Cotlow, coloratura soprano, of Los Angeles, Calif., and Frank Guerrera, baritone, of Philadelphia, Pa. Runner-up awards: \$500 cash and six-months' option contract with the Metropolitan Opera, to Gertrude Ribla, dramatic soprano, of New York City, and Anne Bollinger, lyric soprano, of Lewiston, Idaho.

MUSIC CRITICS' CIRCLE AWARD

Given by the Music Critics' Circle of New York City for the outstanding compositions by American citizens heard for the first time in New York during the season of 1947-1948. For orchestral work: Third Symphony by Wallingford Riegger. No award made in the category of dramatic music, but a special citation voted to Igor Stravinsky, for his ballet, *Orpheus*, as "an outstanding work by an internationally famous composer." Decision reserved in chamber music classification.

MUSIC LOVERS LEAGUE CITATION

Given by the Music Lovers' League of New York City to the City Amateur Symphony Orchestra for "its contribution to the cause of good music." \$25 in U. S. savings bonds each, to two

members of the orchestra: Frederick Grau, assistant concertmaster, and Anthony Blasi, of the second violin section.

MUSIC LOVERS LEAGUE CRITICS' AWARD

Given annually by the Music Lovers League of New York City to the New York critics who have "most consistently offered the most constructive and helpful criticism" in 1947-1948. \$50 U.S. savings bonds presented to Noel Straus of the *New York Times* and Louis Biancolli of the *New York World-Telegram*.

MUSICAL AMERICA POLL OF RADIO MUSIC

For outstanding radio musical events of the year, selected by six hundred critics of the United States and Canada. First honors awarded to the performance of Verdi's *Otello* by the NBC Symphony Orchestra, Arturo Toscanini conducting, on December 6 and 13. Others cited as best in their respective fields: Metropolitan Opera Broadcasts: Peter Grimes. Symphony Orchestra: New York Philharmonic-Symphony Orchestra. Regular Symphony Conductor: Arturo-Toscanini. Guest Symphony Conductor: Bruno Walter. Concert and Program Conductor:

Frank Black. Orchestra with Guest Soloists: Telephone Hour. Program with Featured Artists: Voice of Firestone. Concert Orchestra: Columbia Concert Orchestra. The Lighter Side: American Album of Familiar Music. Vocal Ensemble: Collegiate Chorale. Instrumental Ensemble: First Piano Quartet. Instrumentalist (Pianist): Artur Rubinstein. Instrumentalist (Violinist): Jascha Heifetz. Instrumentalist (Organist): E. Power Biggs. Of Educational Character: Gateways to Music. Woman Singer (regular): Eleanor Steber. Woman Singer (occasional): Marian Anderson. Man Singer (regular): James Melton. Man Singer (occasional): Ezio Pinza. Announcer-commentator: Milton Cross. Best Script Material: Metropolitan Opera Intermission Features. Special Award for serving most faithfully the cause of serious music: National Broadcasting Company.

MUSICAL ARTS PIANO COMPETITION

Sponsored by the Chicago Adult Education Council and the Society of American Musicians. Award consists of appearance on Musical Arts Concert Series in Orchestra Hall, Chicago. Awarded to Evelyn White, pianist.

NATIONAL ASSOCIATION FOR AMERICAN COMPOSERS AND CONDUCTORS AWARDS

Annual awards given by the Association "for outstanding achievement in the cause of American music." Medal awarded to Charles Ives, composer. Special citations awarded to Charles Triller, president of the Philharmonic-Symphony Orchestra of New York; Henry H. Reichhold, president of the Detroit Symphony Orchestra; Karl Krueger, conductor of the Detroit Symphony Orchestra; William Schuman, president of the Juilliard School of Music; Leon Barzin, conductor of the National Orchestral Association; Frederick Fennell and Geoffrey O'Hara, composers.

NATIONAL ASSOCIATION FOR AMERICAN COMPOSERS AND CONDUCTORS COMPOSITION AWARD

Competition for young composers. Award consists of performance at Town Hall concert. Awarded to Helen Taylor (Johanesen) for Sonata for Violin and Piano.

NATIONAL FEDERATION OF MUSIC CLUBS INTERLOCHEN SUMMER SCHOLARSHIP

To "aid young talent and encourage a fine enterprise." \$300

covering tuition and living expenses at National Music Camp, Interlochen, Mich. Awarded to Oswald Lehenert, violinist, of Kenosha, Wis.

NATIONAL FEDERATION OF MUSIC CLUBS TANGLEWOOD AWARDS

To "aid young talent and support a fine enterprise." \$300 covering tuition and living expenses at Berkshire Music Center, Tanglewood, Mass. Operatic division (open to competitors from western states): Awarded to Lucretia Ferre, 24, soprano, of Salt Lake City, Utah. String division (open to Rhode Island residents): Awarded to Robert Allen, 21, 'cellist, of Providence. Special scholarship to residents of Newport, R. I.: Awarded to Martha Butler, 18, contralto.

NATIONAL GUILD OF PIANO TEACHERS AWARDS

Auditions sponsored by National Guild of Piano Teachers among piano students of all ages. \$150 each to Albert Gillespie, of North State Teachers College, Denton, Tex., and Selma Mednikov, of New York City.

NATIONAL MUSIC COUNCIL AWARDS OF HONOR

Citations presented Serge Koussevitzky, music director of the Bos-

ton Symphony Orchestra, "for outstanding service to American music during the last quarter of a century", and to Eugene Ormandy, music director of the Philadelphia Orchestra for "the greatest number of performances of important American works during the 1946-1947 season."

NATIONAL MUSIC LEAGUE AWARDS

Competition sponsored by the National Music League "to help promote careers of young artists under thirty." Prize consists of management and concert tour by the League. Awarded to Frank Edwinn, basso, Lilian Kallir, pianist, and Sidney Harth, violinist.

NATIONAL MUSIC LEAGUE RADIO AWARDS

Given by the National Music League as part of its tenth anniversary celebration. Based on the votes of 500 music editors as to "who did the most to advance the cause of young American artists." First award: facsimile of Richard Wagner's autograph score of *Die Meistersinger*. Presented to Serge Koussevitzky, director of the Boston Symphony Orchestra for his "most outstanding service to young Amer-

ican musicians during the past season." Silver plaques presented to the Metropolitan Opera Auditions of the Air and to WNYC, New York City municipal radio station, as the program and station rendering "most exceptional services for young American musicians."

NATIONAL NEGRO CONGRESS OPEN HEARING AUDITIONS

Sponsored by the Cultural Division of the National Negro Congress to find and encourage Negro Artists. Professional concert appearances in Town Hall, New York City, awarded to Allen Brown, Gladys Childress, Oland Gaston, Lawrence Mellon, pianists; Ruth Stewart, mezzo-soprano; Louise Parker, contralto; Theodore Hines, bass-baritone.

NATIONAL ORCHESTRA ARRANGERS CONTEST

Sponsored by the National Orchestra Arrangers Association and the department of music at Ball State Teachers College (Ind.). In Novelty Symphonic Division, first prize: \$50 and performance by Indianapolis Symphony Orchestra, Fabien Sevitzky conducting, at Ball State College. Awarded to William R.

Ward for Lullaby for a Pinto Colt. In Traditional Symphonic Division, first prize: \$50 and performance by Indianapolis Symphony Orchestra, Sevitzky conducting, at Ball State College. Awarded to Zoltan Fekete for transcription of Mozart Fantasia. (No award given in institutional orchestra division this year.)

WALTER W. NAUMBURG MUSICAL FOUNDATION AWARDS

For artists between the ages of 16 and 30 who have not given New York professional recitals after the age of ten. Cost-free debut recitals at Town Hall, New York. Awarded to Theodore Lettvin, pianist, Sidney Harth, violinist, and Paul Olefsky, 'cellist.

NEW JERSEY FEDERATION OF MUSIC CLUBS COMPOSITION CONTEST

For young composers. First prize awarded to Sondra Korler, of Elizabeth, N. J., for El Caballero and Theodore Prochazka for Toccatina. Second place to Richard Casper for Suite for Piano.

NEW YORK MADRIGAL SOCIETY AUDITIONS

Sponsored by the New York Madrigal Society, for singers and

instrumentalists. Recital appearance in concert series at the Hotel Barbizon-Plaza, New York City. 1947 awards to Joseph Florsetano, baritone, and Eileen Flissler, pianist. Special award, given in conjunction with radio station WBNX, for singers from the Bronx, New York, to Edythe Schrager, soprano. 1948 spring awards to Carrole Taussig, mezzo-soprano; Seymour Bernstein, pianist.

NEW YORK PHILHARMONIC-SYMPHONY YOUNG PEOPLE'S CONCERTS AUDITIONS

Sponsored annually by the Young People's Concerts Committee of the Society and station WQXR for young pianists and string players. Award consists of appearance as soloist at the orchestra's youth concerts during the following season. In 12 to 16 age division: Awarded to Elizabeth Rich, 16, pianist, of New York City, and to Diana Steiner, 15, violinist, of Philadelphia. In 9 to 11 age division: Awarded to Eugenia Hyman, 11, pianist, of Elizabeth, N.J.

NORTH AMERICAN PRIZE

For an outstanding composition for the piano by a resident of the United States or Canada. Prize

donated by Mrs. William Pflugfelder of Garden City, N.Y., and administered by the E. Robert Schmitz School of Piano in San Francisco, Calif. \$1,000. Awarded to Louise J. Talma, of New York City, for Piano Sonata No. 1.

OHIOANA MEDAL

Given by the Ohioana Library Association of Columbus, Ohio, for an "outstanding Ohio composer." Awarded to Herbert Elwell, of Cleveland.

PAGE ONE AWARDS

Bronze plaques presented annually by the New York Newspaper Guild for distinguished service in journalism, music, public affairs, motion pictures radio, theater and allied fields. In serious music, awarded to Laszlo Halasz, director of the New York City Opera Company. Special citation to Benjamin Britten, composer of the opera, Peter Grimes.

PARK ASSOCIATION OF NEW YORK AWARD

Annual citation for notable public service through the park and recreational system. Awarded to the Daniel and Florence

Guggenheim Foundation for its gift to the people of free summer concerts by the Goldman Band.

GEORGE FOSTER PEABODY RADIO AWARDS

Sponsored by the University of Georgia, for outstanding merit in various fields of radio entertainment and public service. Citations. In music, awarded to broadcasts (ABC network) of the Boston Symphony Orchestra, Serge Koussevitzky, conductor.

PHILADELPHIA MUSICAL FUND SOCIETY AWARDS

Auditions sponsored by the Musical Fund Society of Philadelphia for young instrumentalists. \$200 each and debut recitals at the Academy of Music. Awarded to Ruth E. Duncan and Eloise Matthies, pianists; Jesse James Tryon and Helen Kwalwasser, violinists. Honorable mention and special \$25 award to Doris Webster, 7, pianist.

PHILADELPHIA ORCHESTRA YOUTH CONCERTS COMPETITION

Sponsored by the Philadelphia Orchestra. Winners perform as soloists with the Philadelphia Orchestra, Eugene Ormandy

conducting, at one of its regular subscription youth concerts. Awards to Sigi Weissenberg, of New York City, pianist; Edith Evans, of Philadelphia, mezzo-soprano; Abba Bogin, of New York City, pianist; Jane Sanders, of Sterling, Colo., cellist.

POLICE ATHLETIC LEAGUE AWARDS

For young members of New York Athletic League, selected in auditions on weekly radio program over WOR, New York City. Two vocal scholarships donated by Grete Stueckgold, former Metropolitan Opera soprano, and Vic Damone, radio singer: Awarded for art song, to Illean Krim, 15; for popular singing, to Myrle Ware, 18. Piano scholarship given by Eugene List: Awarded to Peter Pressman, 11. Accordion scholarship sponsored by the Music Lovers League: Awarded to Joseph Pizzi, 13. Violin scholarship, offered by WOR: Awarded to Yolande Wynn, 12.

PREMIERE AWARD

Sponsored by Vanguard Records for a chamber-music work. \$250. Awarded to Kurt List for Quintet for Wind Instruments.

PSALM TUNE CONTEST

Sponsored by the Monmouth College Department of Music to emphasize the value of psalms as texts for devotional music. \$100, for best musical setting of Psalm No. 95 for 4-part congregational singing. Prize divided between two winners: Estelle Cover of South Bend, Ind., and Richard T. Gore, of Wooster, Ohio.

PULITZER PRIZE

Awarded by the trustees of Columbia University "for distinguished musical composition in the large forms of chamber, orchestral, or choral music or for operatic work, including ballet, performed or published during the year by a composer of established residence in the United States." \$500. Awarded to Walter Piston for Symphony No. 3. (Thirteen other Pulitzer prizes awarded in journalism and letters.)

RACHMANINOFF FUND CONTEST

To perpetuate the memory of Rachmaninoff by giving career opportunities to young American artists between the age of 17 and 28, alternately in the three fields in which he was pre-eminent: pianist, conductor, and

composer. Contest this year confined to pianists. Recording contract with RCA Victor, \$1,000 cash advance against royalties; nationwide tour under joint management of Columbia Concerts, Inc., and National Concerts and Artists Corporation, including recitals and engagements on radio programs and with major symphony orchestras. Awarded to Seymour Lipkin, 20, of Detroit. Five regional winners competed. Gary Graffman, 19, of New York City, won a special national award consisting of a Carnegie Hall debut recital during the 1948-1949 season. Honorable mention awarded to Grace Harrington, 20, of Palisades Park, N.J. Other competitors were Ruth Geiger, 24, of New York City, and Jeanne Therrien, 26, of Port Chester, N.Y.

RECORDED MUSIC AWARDS

Selection of outstanding recordings of the year, sponsored annually by Review of Recorded Music and 200 record dealers. Scrolls awarded to artists and companies in eighteen categories as follows: Symphony: Arturo Toscanini and NBC Symphony in Berlioz' Romeo et Juliette (Victor). Overture: Arturo Toscanini and NBC Symphony in Wagner's Prelude to "Die Meistersinger" (Victor).

Opera (single record): Kathleen Ferrier with London Symphony Orchestra under Sir Malcolm Sargent in music from Gluck's *Orfeo* (Decca). Opera (album): Jennie Tourel in Rossini arias (Columbia). Program music: Leopold Stokowski and Hollywood Bowl Orchestra in Virgil Thomson's *The Plow That Broke the Plains* (Victor). Keyboard music: Robert Casadesus in Debussy's Preludes, Book 2 (Columbia). String music: Ruggiero Ricci in Hindemith violin sonatas (Vox). Concerto: Yehudi Menuhin and Dallas Symphony under Antal Dorati in Bartók's Violin Concerto (Victor). Choral: Robert Shaw directing RCA-Victor Chorale and Orchestra in Bach's B minor Mass (RCA Victor). Vocal solo: Giuseppe De Luca in Italian songs (Decca). Music for children: Young People's Record Club series. Folk Music: Disc's Ethnic Series on American Indian, Palestinian, and other music. Dramatic: Sir Laurence Olivier in Henry V with London Philharmonic Orchestra and Chorus under William Walton (Victor). Special Orchestral Music: Britten's Young People's Guide to the Orchestra, Sir Malcolm Sargent conducting (Columbia). Most enterprising repertory: Charlotte Boerner and Werner Janssen

Symphony Orchestra in excerpts from Berg's *Wozzeck* (Artist). Chamber music: Paganini Quartet in Beethoven's three Rasoumovsky Quartets (Victor). Chamber orchestra: Busch Chamber Players in Handel's *Concerti Grossi* (Columbia). Ballet: Ravel's *Daphnis et Chloé*, Charles Münch conducting (Decca).

HENRY H. REICHHOLD SYMPHONIC AWARD

Sponsored by Henry H. Reichhold and the *Musical Digest* for a major work for orchestra by a composer in the Western Hemisphere. \$25,000. Awarded to Leroy J. Robertson, head of the music department of Brigham Young University, Provo, Utah, for Trilogy. Second prize, \$5,000. Awarded to Camargo Guarnieri of São Paulo, Brazil, for a yet-unnamed work. Third prize, \$2,500. Awarded to Albert Sendrey, of Los Angeles, composer and arranger at Metro-Goldwyn-Mayer studios, for Inter-American Symphony.

ROCHESTER CIVIC MEDAL

Given annually by the Museum of Arts and Sciences in Rochester, New York. Awarded to Howard Hanson, director of the Eastman School of Music, for his achievement in the field of American music.

**JULIUS ROSENWALD FUND
FELLOWSHIPS**

To assist "promising Negroes and white Southerners to carry out projects in human relations and the arts. Forty-seven fellowships of \$2,000 each, seven in music. Awarded to Henrietta G. Harris, library assistant, New York Public Library, to study at Juilliard School of Music in preparation for a career as a concert singer; Natalie L. Hinderas, student at Juilliard School of Music, to continue study in preparation for a career as a concert pianist; Lenora G. Lafayette, soprano, to prepare for concert career at Juilliard School of Music, all three of New York City. Vada L. P. Easter, Howard University, Washington, D.C., for study at the Chicago Musical School; Walter F. Anderson of Yellow Springs, Ohio, to develop a plan for the establishment of a community music school at Antioch College; Jasper R. Bell, basso, Chicago, to continue professional study of voice; James L. Smith, baritone, Allen University, S.C., for study at the Juilliard School of Music, for a concert career; Harry M. Smyles, Cleveland, to study oboe and attend the Berkshire Music Center. The seven winners of music awards were all Negroes.

SARATOGA FESTIVAL YOUNG ARTISTS CONTEST

Competition for singers, pianists, violinists, and 'cellists in Saratoga (N.Y.) region. \$100 in each category and an appearance with Saratoga Festival Orchestra at a special concert. Awarded to Naomi Ornstein, 22, coloratura soprano, of Utica, N.Y.; Paul Black, 23, pianist, of Hoosick Falls, N.Y.; Samuel H. Eringer, 31, violinist, of Elsmere, N.Y. (No contestants in 'cello division.) Honorable mentions, including appearance with orchestra, awarded to Jean May, 19, contralto, of Troy, N.Y.; Louis Palmer, 12, pianist, of Mechanicville, N.Y., and John Jadlos, 17, violinist, of Cohoes, N.Y.

STAIRWAY TO STARDOM CONTEST

Sponsored by Margaret Walters Public Relations, Inc. Town Hall debut recital. Awarded to Rae Muscanto, soprano, on basis of audience vote, and to Beatrice Eppinelle, pianist, on basis of judges' vote. Beatrice Ficaro, Rosemary Carol, and Sara Carter, all sopranos, were runners-up.

RISE STEVENS SCHOLARSHIP

Sponsored by Risë Stevens, soprano of the Metropolitan Op-

era, providing scholarship for four years' tuition in the music department of Adelphi College and at the Berkshire Music Center's Opera School for one summer during the four years, open to residents of Long Island or metropolitan New York interested in an opera career. \$1,800. Awarded to Adeline Novak, of Flushing, Queens, N.Y.

SOCIETY FOR THE PUBLICATION OF AMERICAN MUSIC

A chamber-music competition for American composers. Publication by Society and a royalty contract. Awarded to Lukas Foss for Quartet in G major, and Halsey Stevens for Quintet for Flute, Strings and Piano.

SPARTANBURG MUSIC FESTIVAL ASSOCIATION AUDITIONS

Sponsored by the Spartanburg (S.C.) Music Festival for graduate study scholarship in voice at Converse College School of Music. \$500. Awarded to Martha Horton of Rome, Ga.

TEXAS COMPOSERS CONTEST

Sponsored by the Texas Federation of Music Clubs and the Houston Symphony Orchestra. \$250. Awarded to Harold Mor-

ris, a native of San Antonio, Texas, for Symphony No. 3, *Amaranth*.

UNIVERSITY OF CALIFORNIA YOUNG ARTISTS CONTEST

Sponsored by the University of California at Los Angeles. \$100 and public performance on U.C. L.A. Concert Series. Awarded to June Kovach, 16, of Glendale, Calif., piano; Richard Leshin, 21, of Los Angeles, Calif., violin; Alice Bryant, 26, of Los Angeles, Calif., soprano; William de Valentine, 21, of Los Angeles, Calif., basso.

VARIETY POLL OF NEW YORK DRAMA CRITICS

In the field of music, Ballet Ballads scored the highest in three musical categories, and its composer, Jerome Moross, headed the poll for composers. (Winners were chosen in other fields of drama.)

VOICE OF TOMORROW CONTEST

Held in conjunction with Philadelphia Music Festival. Appearances with major symphony orchestras and radio networks. Awarded to Andrew Gainey, baritone, and Constance Stokes, mezzo-soprano.

**WASHINGTON, D.C., CHAMBER
MUSIC GUILD AWARD**

Competition for young singers and instrumentalists sponsored by the Chamber Music Guild of Washington, D.C. First prize: \$100 and concert appearance at Constitution Hall with symphony orchestra. Awarded to Abba Beglin, 22, pianist, of New York City. Second prize: \$75, to Ruth Soskind, 21, pianist, of New York City. Third prize, \$50, to Diana Steiner, 15, violinist, of Philadelphia. Fourth prize, \$50, to Irene Rosenberg, 20, pianist, of New York City. Special prize "for encouragement," to Michael Ponti, 10, pianist, of College Park, Md. Honorable mentions, \$25 each, to Paul C. Wolfe, violinist; Mary Jane Kemp, 18, soprano; Barbara Bailey, 25, pianist; Charlotte Bloecher, 25, Helen Mauborgne, 18, Sylvia Carlisle, 22, Phyllis Fraenkel, 21, James Drogheo, 24, vocalists.

**WICHITA SYMPHONY YOUNG
ARTIST AUDITIONS**

Sponsored by the Wichita Symphony Association for instrumentalists up to the age of 23. \$100 each to Esther Lee Titus, violinist, of Wellington, Kans., and Dona Maclean, flutist, of Leon, Kan., tied for first place.

**WICHITA SYMPHONY YOUTH
TALENT AUDITIONS**

Sponsored by the Wichita Symphony Association for Kansas high school seniors. Full scholarship to Wichita University or Friends University schools of music. In vocal division awarded to Joy Katherine Breese, soprano, of El Dorado. In instrumental division, awarded to Norma Riggs, pianist, of El Dorado.

X MOTION PICTURES

THIS SECTION lists motion pictures, foreign as well as domestic, which were distributed in this country between June 1947 and May 1948, inclusive, and in which the musical interest warrants bringing them to the attention of the music world.

ANYTHING FOR A SONG

An Italian film produced by Minerva Studios and released by Superfilms.

The story of a young man who quits the eggplant business for a singing career. Ferruccio Tagliavini, in the leading role, sings a collection of tenor arias, mostly operatic.

ARCH OF TRIUMPH

A Lewis Milestone production of the Erich Maria Remarque novel, with Ingrid Bergman, Charles Boyer, and Charles Laughton.

Has an original score by Louis Gruenberg.

BEAUTY AND THE BEAST

A French film produced by Lopart Films, directed by Jean Cocteau.

Has an original score by Georges Auric.

BIG CITY

A Metro-Goldwyn-Mayer production with Margaret O'Brien and Edward Arnold, produced by Joseph Pasternak.

Lotte Lehmann, famous soprano, makes her screen debut in a speaking and singing part. Musical highlight: Lehmann singing Brahms' Lullaby.

BOHEMIAN RAPTURE

A Czech film produced by the National Film Studios and released through Artkino National Film Studios.

A stream-of-consciousness delineation of the Bohemian violinist and composer, Josef Slavik, contemporary of Chopin and Paganini. Musical highlight: Concerto in F minor for Violin and Orchestra by Slavik, performed by Sroubek and an orchestra directed by Otakar Parik.

CAPTAIN FROM CASTILE

A Twentieth Century-Fox production with Tyrone Power and Jean Peters.

A dramatization of the historical novel about the conquests of Cortez by Samuel Shellabarger. Musical score by Alfred Newman utilizes Mexican Indian melodies and rhythms.

CAVALLERIA RUSTICANA

An Italian film produced by Cesare Zanetti and released through Superfilms.

A straight dramatic presentation of the story by Giovanni Verga utilized by Pietro Mascagni for his opera. Background score utilizes Sicilian folk music.

A DOUBLE LIFE

A Universal-International production with Ronald Colman.

Has an original score by Miklos Rozsa (Academy Award, 1948).

DREAMS THAT MONEY CAN BUY

A Films International Production.

A psychological study directed by Hans Richter, utilizing symbols and surrealistic images, with individual segments of the appropriate musical score prepared

by Louis Applebaum, Paul Bowles, John Cage, David Diamond, and Darius Milhaud.

ELIXIR OF LOVE

An Italian film produced by Lux Films and released by Film Rights, International.

A rather vague adaptation of the Donizetti opera, *L'Elisir d'Amore*, with only an aria or two and some incidental music drawn from the original score. Musical highlight: Una furtiva lagrima sung off-screen by Ferruccio Tagliavini.

ESCAPE ME NEVER

A Warner Brothers production with Errol Flynn and Ida Lupino.

Has a musical score by Erich Wolfgang Korngold.

ETERNAL MELODIES

An Italian film produced by G. Amato and released through Grandi Film Distributors.

A film story built around incidents in the life of Mozart. Excerpts from many Mozart works, including abbreviated movements from the Prague, G minor, and E-flat major symphonies, and the overture and arias from *The Magic Flute*.

A French film produced by André Paulve and presented by Discina International Films Corporation, with scenario and dialogue by Jean Cocteau.

A screen modernization of the legend of Tristan and Isolde, with some incidental music by Georges Auric.

FIRST OPERA FILM FESTIVAL

An Italian film produced by George Richfield and distributed by Classic Pictures, with Tito Gobbi, Clœ Elmo, Giulio Tomei, Anna Marcangeli, Pina Malgrini, Piero Brasini, chorus and orchestra of the Opera House of Rome, and narration by Olin Downes.

Excerpts from Rossini's William Tell, Mozart's The Marriage of Figaro, Donizetti's Don Pasquale, and Bizet's Carmen.

DIE FLEDERMAUS

A Soviet film made in Germany released through Artkino Pictures.

A new film adaptation of the celebrated Johann Strauss operetta.

An Italian film produced by Scalera Films and released by Superfilm, starring Pierino Gamba, nine-year-old orchestral conductor.

The story of a frustrated composer, his loving wife, and their precocious son. Young Gamba has an opportunity to direct the Teatro dell'Opera Orchestra of Rome in portions of Beethoven's Symphony No. 5, Schubert's Unfinished Symphony, and Rossini's William Tell Overture.

THE GREAT GLINKA

A Soviet film produced by Mosfilm Studios and released by Artkino Pictures.

A film dramatization of the life of Glinka presenting highlights from the opera, Ivan Susanin, and several Glinka songs sung by the choir of the Bolshoi Theater.

THE IRON CURTAIN

A Twentieth-Century Fox Production with Dana Andrews and Gene Tierney.

An exposé of the Soviet spy system utilizing for background-music excerpts from Shostakovich's Symphonies No. 5 and 6,

Lullaby from Khachaturian's Gayne Suite, Symphony No. 21 by Miaskovsky and Symphony No. 5 by Prokofieff (see May 12).

THE KING'S JESTER

An Italian film produced by Scalera Films and released by Superfilms.

A dramatic story based on the libretto of Verdi's opera, *Rigoletto*. Two arias are interpolated in the action, and music from the opera is utilized in the background score.

A LADY SURRENDERS

An English film produced by Universal-International Pictures.

The story of a young concert pianist finding love in Cornwall. Has an original musical score by Herbert Bath. Musical highlight: The Cornish Rhapsody, for piano and orchestra, with Harriet Cohen as recording soloist.

LAUGH, PAGLIACCI

An Italian film released by Continental Motion Pictures.

A screen play based on the opera of Ruggiero Leoncavallo and how it came to be composed. Serves as a framework for pre-

sentation of excerpts from the opera. Musical highlight: Reproduction of the premiere performance of the opera, with Beniamino Gigli singing some of the principal tenor arias.

LOST HAPPINESS

An Italian film produced and released by I.C.I.

The triangular complications of a concert violinist, his wife, and his accompanist. Utilizes generous portions from the violin repertory both as part of the plot and as background music.

THE LOST ONE

An Italian film produced by Gregor Rabinovitch for Columbia Pictures.

A film adaptation of Verdi's *La Traviata*, sung by Tito Gobbi, Francesca Albanese, Onella Fineschi, Gino Mattera, and Arturo La Porta.

LUCIA DI LAMMERMOOR

An Italian film produced by Opera Film and released through Grandi Films.

A film adaptation of Donizetti's opera, sung by Nelly Corradi, Afro Poli, and Mario Filippeschi.

MUTTERLIED

A British film produced by J. Arthur Rank.

A screen story supposedly built around incidents in the life of Paganini with Yehudi Menuhin performing on the soundtrack portions of Beethoven's Violin Concerto and numerous Paganini pieces including the Caprice No. 20, Introduction and Variations, La Campanella, and excerpts from Violin Concerto No. 1.

MAKE MINE MUSIC

An RKO film produced by Walt Disney.

An animated melange of musical entertainment which includes Prokofieff's Peter and the Wolf.

MOURNING BECOMES ELEKTRA

An RKO film of the play by Eugene O'Neill, produced in association with the Theater Guild, with Rosalind Russell, Raymond Massey, Michael Redgrave, and Katina Paxinou.

Has a musical score by Richard Hageman. Musical highlight: A fifteen-minute overture based on Shenandoah sea chanteys.

A German film released by the Custodian of Alien Property, with Beniamino Gigli, Michael Bohnen, and Maria Cebotan.

The love difficulties of an opera tenor and soprano, husband and wife, which serve as a framework for arias from Don Giovanni, Mefistofeles, Andrea Chenier, and Un Ballo in Maschera.

NIGHT SONG

A Harriet Parsons production released by RKO, with Merle Oberon, Dana Andrews, and Ethel Barrymore.

The love story of a blind pianist-composer and a beautiful heiress. Musical highlight: Concerto in C minor by Leith Stevens performed on the soundtrack by Artur Rubinstein and an orchestra conducted by Eugene Ormandy.

RETURN, MOST BELOVED

An Italian film produced by Carlo Bugiani.

A film based on the life of the composer, Francesco Paolo Tosti, featuring some of his most famous songs.

ROSSINI

An Italian film produced by Lux Studios and released by Best Films Incorporated.

The life story of Rossini, which serves as a framework for the presentation of brief excerpts from his operas, *The Barber of Seville*, *Othello*, and *Moses*.

SMART WOMAN

An Allied Artists Production, with Constance Bennett and Brian Aherne.

Has a musical score by Louis Gruenberg.

SOMETHING IN THE WIND

A Universal-International picture, produced by Joseph Sistrom, with Deanna Durbin, Jan Peerce, Donald O'Connor, John Dall, Charles Winninger, Margaret Wycherly.

Musical highlight: Jan Peerce and Deanna Durbin singing the Miserere from *Il Trovatore*, in English.

SONG OF LOVE

A Metro-Goldwyn-Mayer Production, with Katharine Hepburn, Paul Henried, and Robert Walker.

A film dramatization of the love affair of Robert Schumann and

Clara Wieck Schumann, with Johannes Brahms appearing as a third principal character. Arthur Rubinstein performs on the soundtrack piano music by Schumann and Brahms. Excerpts from Schumann's *Faust* and Brahms' Symphony No. 1 are also heard.

SONG OF MY HEART

A Symphony Films Production, produced by Nathaniel Finston and J. Theodore Reed with Frank Sundstrom and Sir Cedric Hardwicke.

A film story purporting to be a biography of Tchaikovsky and serving as the framework for the performances of numerous of his works, including excerpts from Symphonies Nos. 4, 5, and 6, the Piano Concerto No. 1, Marche Slav, Romeo and Juliet, Swan Lake, Nutcracker Suite, Capriccio Italien, and Andante Cantabile.

THE STORY OF TOSCA

An Italian film produced by Scalera-Era Productions and released by Superfilm.

A film adaptation of the Victorien Sardou drama which Puccini utilized for his opera, *Tosca*; music from the opera serves as

background. Musical highlights: Arias from *Tosca* sung by Ferrucio Tagliavini.

LA SYMPHONIE FANTASTIQUE

A French film released by A. F. Films, Inc.

A dramatization of the life of Hector Berlioz, utilizing excerpts from the *Symphonie fantastique*, *Benvenuto Cellini*, and lesser Berlioz works.

THIS TIME FOR KEEPS

A Metro-Goldwyn-Mayer Production with Esther Williams, Lauritz Melchior, and Jimmy Durante.

Melchior, cast in the role of a great operatic tenor, has an opportunity to sing tenor arias from *Rigoletto*, *Otello*, and *Martha*.

THREE DARING DAUGHTERS

A Metro-Goldwyn-Mayer Pro-

duction in Technicolor with Jane Powell, Jeanette MacDonald, Larry Adler, and José Iturbi.

Score includes arrangements of Liszt's *Liebestraum*, Grieg's *To Spring*, and Falla's *Ritual Dance of Fire* as well as light opera numbers.

THIS WINE OF LOVE

An Italian film produced by Prora Films and released by Superfilms.

A film adaptation of Donizetti's opera, *L'Elisir d'Amore*, sung by Tito Gobbi, Gino Sinimberghi, and Nelly Corradi.

LA VIE DE BOHEME

A French film produced by André Paulve and released by Superfilms.

A film adaptation of Puccini's opera, *La Bohème*, utilizing portions of the Puccini score as background.

XI BOOKS ON MUSIC

THIS SECTION lists books on music and musicians published in the United States between June 1947 and May 1948, inclusive. Textbooks, teacher's manuals, and works of a strictly technical nature are not given unless they have a special importance that warrants bringing them to the attention of the more general reader. Otherwise, this list attempts to cover the entire field of books on music, including those novels in which the musical interest is paramount.

- ABRAHAM, GERALD (ed.)
The Music of Sibelius. New York: W. W. Norton & Co., Inc.; 1947. 281 pages. \$3.00.
- AFFELDER, PAUL
How To Build a Record Library; A Guide to Planned Collecting of Recorded Music. Foreword by Sigmund Spaeth. New York: E. P. Dutton & Co., Inc.; 1947. 256 pages. \$3.50.
- ANDRIESSEN, HENDRIK
César Franck. Translated from the Dutch by W. A. G. Doyle-Davidson. New York: A Bonnier; 1947. 60 pages. Illustrated. \$2.50.
- ANGOFF, CHARLES
Fathers of Classical Music. New York: The Beechhurst Press;
1947. Line drawings by La Verne Reiss. 164 pages. \$3.00.
- APEL, WILLI
Masters of the Keyboard; A Brief Survey of Pianoforte Music. Cambridge: Harvard University Press, 1947. 323 pages. \$5.00.
- BAGAR, ROBERT AND BIANCOLLI, LOUIS
The Concert Companion; A Comprehensive Guide to Symphonic Music. Introduction by Deems Taylor. New York: Whittlesey House; 1947. 868 pages. \$7.50.
- BALFOORT, DIRK J.
Antonius Stradivarius. Translated from the Dutch by W. A.

G. Doyle-Davidson. New York: A. Bonnier; 1947. Illustrated. 60 pages. \$2.50.

BALL, JOHN

Records for Pleasure. New Brunswick: Rutgers University Press; 1947. 214 pages. \$2.50.

BAKER, THEODORE

Pronouncing Pocket-Manual of Musical Terms; Together with the Elements of Notation and Biographical Dates of Noteworthy Musicians. New York: G. Schirmer, Inc.; 1947. 266 pages. 75c.

BARBOUR, HARRIOT BUXTON AND FREEMAN, WARREN S.

The Children's Record Book. New York: Oliver Durrell, Inc.; 1947. 186 pages. \$3.50.

BARLOW, HOWARD AND MORGENTERN, SAM

A Dictionary of Musical Themes. Introduction by John Erskine. New York: Crown Publishers; 1948. 656 pages. \$5.00.

BAUER, MARION

Twentieth Century Music; How It Developed, How to Listen to

It. New York: G. P. Putnam's Sons; 1947. A completely revised edition of the 1933 publication. 463 pages. \$5.00.

BAUMANN, ALVIN

Elementary Musicianship. New York: Prentice-Hall, Inc.; 1947. 246 pages. \$5.00.

BERLIOZ, HECTOR

Memoirs. Translated by Rachel (Scott Russell) Holmes and Eleanor Hommes. Translation revised and edited by Ernest Newman. New York: Tudor Publishing Co.; 1947. Reprint of the 1935 Tudor edition. Illustrated. 533 pages. \$2.98.

BERMAN, ELEANOR

Thomas Jefferson Among the Arts. New York: Philosophical Library; 1948. 305 pages: \$3.75.

BERNSTEIN, MARTIN

Score Reading: A Series of Graded Excerpts. New York: M. Witmark & Sons; 1947. 106 pages. \$3.00.

BLOOM, JULIUS (ed.)

The Year in American Music, 1946-1947. New York: Allen,

Towne & Heath, Inc.; 1947. Chronical of Events from September 1946 to May 1947, inclusive, with eight appendices. 571 pages. \$5.00.

BONI, MARGARET BRADFORD (ed.)

Fireside Book of Folk Songs. New York: Simon and Schuster; 1947. Illustrated by Alice and Martin Provensen. 147 American and foreign songs. 323 pages. \$3.95.

BOTKIN, B. A.

A Treasury of New England Folklore; Stories, Ballads, and Traditions of the Yankee People. New York: Crown Publishers; 1947. Includes ballads, songs, rhymes, and jingles. 934 pages. \$4.00.

BROEKMAN, DAVID

The Shoestring Symphony. New York: Simon & Schuster; 1948. A satirical novel about a composer in Hollywood. 247 pages. \$2.75.

BUKOFZER, MANFRED S.

Music in the Baroque Era; from Monteverdi to Bach. New York: W. W. Norton & Co.; 1947. Illustrated. 489 pages. \$6.00.

CASE, VICTORIA AND ORMOND, ROBERT

We Called It Culture; The Story of Chautauqua. New York: Doubleday & Co. 1948. 272 pages. \$3.00.

CONDON, EDDIE AND SUGRUE, THOMAS

We Called It Music; A generation of Jazz. The story of Eddie Condon. New York: Henry Holt & Co.; 1947. Illustrated. 341 pages. \$3.00.

COOKE, DONALD E.

Sorcerer's Apprentice. Philadelphia; The John C. Winston Co.; 1947. Based upon the legend that inspired Goethe's ballad and the Dukas tone poem. Line drawings by the author. 56 pages. \$2.00.

CRAMPTON, GERTRUDE

The Golden Christmas Book. New York: Simon & Schuster; 1947. Includes 10 Christmas songs. Drawings in color and black-and-white by Corinne Malverne. 96 pages. \$1.50.

CROSS, MILTON

Milton Cross' Complete Stories of the Great Operas. Garden

City: Doubleday & Co.; 1947.
 Drawings by Dolores Ramos.
 627 pages. \$3.75.

CULVER, CHARLES A.

Musical Acoustics. Philadelphia:
 The Blakiston Co.; 1947. Re-
 vised and enlarged edition of
 the 1941 publication. Illustrated.
 215 pages. \$4.00.

DANISKAS, J.

Hector Berlioz. Translated from
 the Dutch by W. A. G. Doyle-
 Davidson. New York: A. Bon-
 nier; 1947. Illustrated. 62 pages.
 \$2.50.

DEBUSSY, CLAUDE

Monsieur Croche, the Dilettante
 Hater. Forward by Lawrence
 Gilman. New York: Lear Pub-
 lishers; 1948. Reprint of edition
 and translation first published
 in 1928. Portrait. 212 pages.
 \$2.75.

DENT, EDWARD J.

Mozart's Operas; a Critical
 Study. Second Edition. New
 York: Oxford University Press.
 Extensive revision of 1913 edi-
 tion. Illustrated. 276 pages.
 \$5.50.

DEUTSCH, OTTO ERICH (ed.)

The Schubert Reader; A Life
 of Franz Schubert in Letters and
 Documents. Translated from the
 German by Eric Blom. New
 York: W. W. Norton & Co.;
 1947. Illustrated. 1040 pages.
 \$10.00.

DICHTER, HARRY

Handbook of American Sheet
 Music; A Catalog of Sheet Music
 for Sale by the Compiler and
 Publisher, Harry Dichter. Phila-
 delphia: Harry Dichter; 1947.
 100 pages. Illustrated. Introduc-
 tion by John Tasker Howard.
 Compilation of more than 2,000
 items of American popular mu-
 sic of the nineteenth century.
 \$2.00.

DORIAN, FREDERICK

The Musical Workshop; How
 the Great Composers Created
 Their Music. New York: Harper
 & Bros.; 1947. Illustrated. 368
 pages. \$4.00.

DRINKER, SOPHIE

Music and Women; the Story of
 Women in Relation to Music.
 New York: Coward-McCann,
 Inc.; 1948. Illustrated. 323 pages.
 \$5.00.

EINSTEIN, ALFRED

A Short History of Music. Third American edition. Translated from the German by various hands. New York: Alfred A. Knopf; 1947. Revision of first American edition, 1937. 438 pages. \$4.00.

EISLER, HANNS

Composing for the Films. New York: Oxford University Press; 1947. 160 pages. \$3.00.

EMRICH, MARION VALLAT AND KORSON, GEORGE

The Child's Book of Folklore. New York: The Dial Press; 1947. Includes a section on folk songs and ballads. Line drawings by John O'Hara Cosgrave II. 240 pages. \$2.75.

ERSKINE, JOHN

My Life as a Teacher. Philadelphia: J. B. Lippincott Co.; 1948. 248 pages. \$3.00.

EWEN, DAVID (ed.)

Songs of America. Chicago: Ziff-Davis Publishing Co.; 1948. 58 songs and detailed commentary. 246 pages. \$5.00.

FABRICANT, NOAH AND WERNER, HEINZ (ed.)

A Caravan of Music Stories. Introduction by Karl Krueger. New York: Frederick Fell, Inc.; 1947. 312 pages. \$3.50.

FERGUSON, DONALD N.

A History of Musical Thought. Second Edition. New York: Appleton-Century-Crofts; 1948. Illustrated. 647 pages. \$6.50.

Piano Music of Six Great Composers. New York: Prentice-Hall, Inc.; 1947. 370 pages. \$5.00.

FINKELSTEIN, SIDNEY

Art and Society. New York: International Publishers; 1947. Illustrated. 288 pages. \$3.25.

FINN, WILLIAM J.

Sharps and Flats in Five Decades. The autobiography of the founder-director of the Paulist Choristers. New York: Harper & Bros.; 1947. 342 pages. \$3.75.

FINNEY, THEODORE M.

A History of Music. Second Edition. New York: Harcourt, Brace & Co.; 1947. Revision of 1935 edition. 720 pages. \$5.00.

FLOWER, NEWMAN

George Frideric Handel. New York: Scribner's Sons; 1948. New and enlarged edition of 1923 publication. Illustrated, including color plates. 399 pages. \$6.00.

FOLDES, ANDOR

Keys to the Keyboard; A Book for Pianists. New York: E. P. Dutton & Co., Inc.; 1948. 117 pages. \$2.00.

FRACHT, J. ALBERT AND
ROBINSON, EMMETT

Sing Well, Speak Well. Brooklyn, N.Y.: Remsen Press Division, Chemical Publishing Co., Inc.; 1948. Voice training in dramatized popular terms. Illustrated. 178 pages. \$3.75.

FREEDMAN, JULIAN

Teaching Piano to Your Children. New York: Lothrop, Lee & Shepard Co.; 1948. Illustrated by André Dugo. 48 pages. \$2.00.

FRENCH, RICHARD F. (ed.)

Music and Criticism; a symposium. Introductory remarks by Archibald T. Davison. Cambridge: Harvard University Press; 1948. 181 pages. \$3.00.

[BOOKS ON MUSIC

GARDNER, MAURICE

The Orchestrator's Handbook. Great Neck, N.Y.; Staff Music Publishing Co.; 1948. 53 pages. \$2.00.

GEIRINGER, KARL

Brahms; His Life and Work. Second Edition. New York: Oxford University Press; 1947. Revised and enlarged edition of the 1936 publication. Illustrated. 383 pages. \$5.00.

GOLDMAN, LAWRENCE

Wolf Tone. New York: M. S. Mill Co. and William Morrow & Co.; 1947. A novel about the personal relationships in the lives of members of a string quartet. 215 pages. \$2.75.

GRAF, MAX

From Beethoven to Shostakovich; the Psychology of the Composing Process. New York: Philosophical Library; 1947. 474 pages. \$4.75.

GRAY, CECIL

Contingencies, and other essays. New York: Oxford University Press. 1947. Discussions of the creative musician in the present

world, and of the great and lesser-known composers of the past. 199 pages. \$4.50.

GROUT, DONALD JAY

A Short History of Opera. Two volumes. New York: Columbia University Press; 1947. Illustrated. 407 and 302 pages. \$10.00. Also available in one-volume edition: 711 pages. \$6.00.

HAGEDORN, HERMANN

Prophet in the Wilderness; The Story of Albert Schweitzer. New York: The Macmillan Co.; 1947. One illustration. 221 pages. \$3.00.

HALL, DAVID

The Record Book; International Edition. New York: Oliver Durrell, Inc.; 1948. 1394 pages. \$7.50.

HERVEY, HARRY

The Veiled Fountain. New York: Putnam; 1947. A novel about an opera singer's son who wants to write music. 370 pages. \$3.00.

HILLE, WLADEMAR (ed.)

The People's Song Book. Foreword by Alan Lomax. Preface

by B. A. Botkin. New York: Boni & Gaer; 1948. 100 songs. 128 pages. \$2.50, cloth. \$1.00, paper.

HINES, JACK

Minstrel of the Yukon; An Alaskan Adventure. Foreword by Lucius Beebe. New York: Greenberg-Publisher; 1948. Contains material on the ballads of the gold rush. 237 pages. \$2.75.

HUGHES, ADELLA PRENTISS

Music Is My Life. Foreword by Archie Bell. Cleveland: The World Publishing Co.; 1947. Illustrated. 319 pages. \$4.00.

HUGHES, RUPERT AND TAYLOR, DEEMS AND KERR, RUSSELL

Music Lover's Encyclopedia. Fourth edition. Garden City, N.Y.: Garden City Publishing Co., Inc.; 1947. Revised edition of publication originally issued in 1903. 877 pages. \$1.98.

HUTCHINGS, ARTHUR

A Companion to Mozart's Piano Concertos. New York: Oxford University Press; 1947. 207 pages. \$5.50.

Delius; A Critical Biography. New York: The Macmillan Co.;

1948. Illustrated. 193 pages.
\$3.75.

ISAACS, EDITH J. R.

The Negro in the American Theater. New York: Theater Arts Inc.; 1947. Contains material on Negro music forms in theater. Illustrated. 143 pages.
\$3.50.

JACOB, HEINRICH EDWARD

Johann Strauss, Father and Son; A Century of Light Music. Translated by Marguerite Wolff. Garden City, N.Y.: Halcyon House; 1948. Reprint of 1939 edition. Illustrated. 398 pages.
\$1.98.

JELLIFF, CLARA MARSTON

The Courtship of Robert Schumann. Los Angeles: Wetzel Publishing Co., Inc.; 1947. A play in three acts based upon the known facts. 93 pages.

JOY, CHARLES R. (ed.)

Albert Schweitzer; An Anthology. Compiled from his religious and philosophical writings. Presentation Edition, Boston: The Beacon Press; 1947. Trade Edition. New York: Harper & Bros., Inc.; 1947. 323 pages. \$3.75.

[BOOKS ON MUSIC

JUDSON, CLARA INGRAM

The Lost Violin. Boston: Houghton, Mifflin Co.; 1947. A mystery story for young people. Illustrated by Margaret Bradfield. 204 pages. \$2.50

KAUFMANN, HELEN L.

The Little Dictionary of Musical Terms. New York: Grosset & Dunlap; 1947. 277 pages. 65c.

KETTING, PIET

Claude-Achille Debussy. Translated from the Dutch by W. A. G. Doyle-Davidson. New York: A. Bonnier; 1947. Illustrated. 58 pages. \$2.50.

KRAUS, OSKAR

Albert Schweitzer; His Work and His Philosophy New York: Macmillan Co.; 1947. 85 pages. \$2.00.

LA MERI

Spanish Dancing. Foreword by Walter Terry. New York: A. S. Barnes & Co.; 1948. Contains information about Spanish folk music. Illustrated. 188 pages. \$5.00.

LA PRADE, ERNEST

Broadcasting Music. New York: Rinehart & Co., Inc.; 1947. Illustrated. 236 pages. \$3.25.

LEHMANN, LOTTE

McCLINTOCK, LORENE

My Many Lives. Translated from the German by Frances Holden. New York: Boosey & Hawkes; 1948. 262 pages. \$3.75.

LEYDA, JAY AND BERTENSON,
SERGEI

The Musorgsky Reader; A Life of Modeste Petrovich Musorgsky in Letters and Documents. New York: W. W. Norton & Co., Inc.; 1947. Illustrated. 474 pages. \$6.00.

LIEBERSON, GODDARD (ed.)

The Columbia Book of Musical Masterworks. Introduction by Edward Wallerstein. New York: Allen, Towne & Heath, Inc.; 1947. 546 pages. \$5.00.

LOMAX, JOHN A. AND
LOMAX, ALAN (ed.)

Folk Song U.S.A. Musical editing by Charles and Ruth Crawford Seeger. New York: Duell, Sloan & Pearce; 1948. 111 Songs. 407 pages. \$6.00.

MANN, KLAUS

Pathetic Symphony; A Novel about Tchaikovsky. New York: Allen, Towne & Heath, Inc.; 1948. 346 pages. \$3.00.

Teach Yourself To Play the Piano. New York: Thos. Y. Crowell Co.; 1948. Illustrated. 117 pages. \$5.00, cloth. \$3.00, paper.

MCKINNEY, HOWARD D. AND
ANDERSON, W. R.

How To Listen to Good Music. Garden City, N.Y.: Blue Ribbon Books; 1947. Reprint of 1943 edition. 302 pages. \$1.00.

McNAMARA, DANIEL J. (ed.)

The Ascap Biographical Dictionary of Composers, Authors, and Publishers. New York: Thos. Y. Crowell Co.; 1948. 438 pages. \$5.00.

McPHEE, COLIN

A Club of Small Men. New York: John Day Co.; 1947. The story of the founding of a Balinese orchestra by a group of Balinese boys. 61 pages. \$2.00.

MARTYNOV, IVAN

Dmitri Shostakovich; The Man and His Work. Translated from the Russian by T. Guralsky. New York: Philosophical Library; 1947. One illustration. 197 pages. \$3.75.

The Quartets of Beethoven. New York: Oxford University Press; 1947. Illustrated. 294 pages. \$5.00.

MELLQUIST, JEROME AND
WIESE, LUCIE (ed.)

Paul Rosenfeld; Voyager in the Arts. New York: Creative Age Press; 1948. Critical essays, personality sidelights, letters, etc., contributed by 49 writers, artists and composers who knew Rosenfeld. Portrait. 284 pages. \$3.50.

MILLER, HUGH MILTON

An Outline-History of Music. New York: Barnes & Noble, Inc.; 1947. Illustrated. 254 pages. \$1.00.

MORIKE, EDUARD

Mozart on the Way to Prague. Translated from the German by Walter and Catherine Alison Phillips. Introduction by the translators. New York: Pantheon Books, Inc.; 1947. Drawings by Eliane Bonabel. 127 pages. \$2.75.

MURSELL, JAMES L.

Education for Musical Growth. New York: Ginn & Co.; 1947. 345 pages. \$3.50.

[BOOKS ON MUSIC

MYERS, ROBERT MANSON

Handel's Messiah; a Touchstone of Taste. New York: The Macmillan Co.; 1948. Illustrated. 338 pages. \$5.00.

NETTL, PAUL

Luther and Music. Translated by Frida Best and Ralph Wood. Philadelphia: The Muhlenberg Press; 1948. 174 pages. \$2.25.

The Story of Dance Music. Foreword by Frederick Jacobi. Preface by Martha Graham. New York: Philosophical Library; 1947. Illustrated. 270 pages. \$4.75.

NOLI, FAN S.

Beethoven and the French Revolution. New York: International Universities Press; 1947. 126 pages. \$2.50.

O'CONNELL, CHARLES

The Other Side of the Record. New York: Alfred A. Knopf; 1947. 332 pages. \$3.50.

OLIVER, ALFRED RICHARD

The Encyclopedists as Critics of Music. New York: Columbia University Press; 1947. 227 pages. \$3.00.

ONNEN, FRANK

Maurice Ravel. Translated from the Dutch by W. A. G. Doyle-Davidson. New York: A. Bonnier; 1947. 64 pages. Illustrated. \$2.50.

PAAP, WOUTER

Ludwig van Beethoven. Translated from the Dutch by W. A. G. Doyle-Davidson. New York: A. Bonnier; 1947. 64 pages. Illustrated. \$2.50.

PIERIK, MARIE

The Song of the Church. New York: Longmans, Green & Co.; 1947. Illustrated 274 pages. \$3.00.

REDDICK, WILLIAM

The Standard Musical Repertoire. Garden City, N.Y.; Doubleday & Co.; 1947. 192 pages. \$5.00.

REESER, EDUARD

A Bird's-Eye History of Music. Translated from the Dutch by W. A. G. Doyle-Davidson. New York: A. Bonnier; 1947. 87 pages. Illustrated. \$2.50.

History of the Waltz. Translated from the Dutch by W. A. G.

Doyle-Davidson. New York: A. Bonnier; 1948. 60 pages. Illustrated \$2.50.

The Sons of Bach. Translated from the Dutch by W. A. G. Doyle-Davidson. New York: A. Bonnier; 1947. 87 pages. Illustrated. \$2.50.

REIS, CLAIRE R.

Composers in America. New York: The Macmillan Co.; 1947. Supplementary list of composers. 399 pages. \$5.00.

ROLLAND, ROMAIN

Essays on Music. Publisher's Note by David Ewen. New York: Allen, Towne & Heath, Inc.; 1948. Portrait. 371 pages. \$5.00.

ROSENTHAL, GEORGE S. AND ZACHARY, FRANK, and others

Jazzways. New York: Greenberg-Publisher; 1947. Numerous illustrations, including some in color. 109 pages. \$3.00.

RUTTERS, HERMAN

Giuseppe Verdi. Translated from the Dutch by Mrs. D. Kuenen-Wicksteed. New York: A. Bonnier; 1948. 59 pages. Illustrated. \$2.50.

SACHS, CURT

Our Musical Heritage; A Short History of World Music. New York: Prentice-Hall, Inc.; 1948. Illustrated. 400 pages. \$5.00.

SAUNDERS, RICHARD DRAKE (ed.)

Music and Dance in California and the West. Los Angeles: Bureau of Musical Research, Inc.; 1948. Articles by artists, composers, and critics of the area, and section on concert activities, music and dance schools, and personalities. 285 pages. Illustrated.

SCHALLENBERG, E. W.

Johann Sebastian Bach. Translated from the Dutch by W. A. G. Doyle-Davidson. New York: A. Bonnier; 1947. Illustrated. 63 pages. \$2.50.

SCHOENBERG, ARNOLD

Theory of Harmony. Translated from the German by Robert D. W. Adams. New York: Philosophical Library; 1948. 336 pages. \$7.50.

SCHOLES, PERCY

The Great Dr. Burney. Two Volumes. New York: Oxford

[BOOKS ON MUSIC

University Press; 1948. Illustrated. 410 and 436 pages. \$19.00.

The Mirror of Music, 1844 to 1944; A Century of Musical Life in Britain as Reflected in the Pages of *Musical Times*. Two Volumes. New York: Oxford University Press; 1948. 150 plates. 548 and 464 pages. \$25.00.

SCHULLIAN, DOROTHY M. AND SCHOEN, MAX (ed.)

Music and Medicine. New York: Henry Schuman, Inc.; 1948. Illustrated. 499 pages. \$6.50.

SCOTT, TOM (ed.)

Sing of America. Text by Joy Scott, Wood engravings by B. Russell-Smith. New York: Thos. Y. Crowell, Co.; 1947. 35 songs. \$4.00.

SEAVER, GEORGE

Albert Schweitzer; The Man and His Mind. New York: Harper & Bros.; 1947. Illustrated. 346 pages. \$3.75.

SELTSAM, WILLIAM H.

Metropolitan Opera Annals; A Chronical of Artists and Performances: Introduction by Ed-

ward Johnson. New York: The H. W. Wilson Co.; 1947. Profusely illustrated. 751 pages. \$7.00.

SEROFF, VICTOR I.

The Mighty Five; The Cradle of Russian National Music. New York: Allen, Towne & Heath, Inc.; 1948. Illustrated. 280 pages. \$4.00.

SHEEHY, EMMA DICKSON

There's Music in Children. New York: Henry Holt & Co.; 1947. 120 pages. \$2.00.

SLONIMSKY, NICOLAS

A Thing or Two About Music. Illustrated by Maggi Fiedler. New York: Allen, Towne & Heath, Inc.; 1948. 304 pages. \$3.00.

SMITH, CHARLES T.

Music and Reason; The Art of Listening, Appreciating, and Composing. New York: Social Sciences Publishers; 1948. Illustrated. 158 pages. \$3.25.

SOIBELMAN, DORIS

Therapeutic and Industrial Uses of Music; A Review of the

Literature. New York: Columbia University Press; 1948. 256 pages. \$3.00.

STRAVINSKY, IGOR

Poetics of Music. Translated from the French by Arthur Knodel and Ingolf Dahl. Preface by Darius Milhaud. Cambridge: Harvard University Press; 1947. One line drawing by Pablo Picasso. 142 pages. \$2.50.

THOMSON, VIRGIL

The Art of Judging Music. New York: Alfred A. Knopf; 1948. 318 pages. \$4.25.

THURMAN, HOWARD

The Negro Spiritual Speaks of Life and Death. New York: Harper & Bros.; 1947. 56 pages. \$1.00.

TOLEDANO, RALPH DE

Frontiers of Jazz. Foreword by Milton Gabler. New York: Oliver Durrell, Inc.; 1947. 178 pages. \$3.00.

TREASE, GEOFFREY

Trumpets in the West. New York: Harcourt, Brace & Co.; 1947. A historical novel about a

[BOOKS ON MUSIC

young musician, disciple of Purcell. Line drawings by Joe Krush. 239 pages. \$2.50.

ULANOV, BARRY

The Incredible Crosby. New York: Whittlesey House; 1948. Illustrated. 336 pages. \$3.50.

**UPTON, GEORGE P. AND
BOROWSKI, FELIX**

The Standard Concert Guide. Fourth Edition. Garden City, N.Y.; Halcyon House; 1947. Reprint of work first published in 1908. 486 pages. \$1.98.

The Standard Opera Guide. Garden City, N.Y.: Halcyon House; 1947. Reprint of work first published in 1885. 479 pages. \$1.98.

VAN WAESBERGHE, JOS. SMITS

Gregorian Chant and Its Place in the Catholic Liturgy. Translated from the Dutch by W. A. G. Doyle-Davidson. New York: A. Bonnier; 1948. Illustrations. 64 pages. \$2.50.

VANCE, RANDOLPH (ed.)

Ozark Folk Songs. Vol. II. State Historical Society of Missouri:

1948. Second in projected four-volume set. Contains songs of murderers and outlaws, western songs and ballads, songs of the Civil War, Negro songs and temperance songs. 436 pages. \$3.75.

VEINUS, ABRAHAM

Victor Book of Concertos. New York: Simon & Schuster; 1948. 450 pages. \$3.95.

WHEELER, OPAL

Robert Schumann and Mascot Ziff. New York: E. P. Dutton & Co., Inc.; 1947. Line drawings by Christine Price. 18 short pieces by Schumann. 167 pages. \$2.75.

WHITE, ERIC WALTER

Stravinsky; His Life and Work. New York: Philosophical Library; 1948. Illustrated. 192 pages. \$3.75.

WHITEMAN, PAUL

Records for the Millions; A Guide to Record Collecting. Introduction by Deems Taylor. New York: Hermitage Press; 1948. 352 pages. \$3.50.

XII OBITUARIES

AN ATTEMPT is made in this section to give brief biographical sketches of those having more than a local importance in music who died between June 1947 and May 1948, inclusive. American musicians, as well as others who died in this country, are listed.

ACHRON, ISIDOR, pianist and composer. May 12, 1948, in New York City, at the age of fifty-five.

Born in Warsaw, Poland, of Russian parents, on November 24, 1892, he was taken to St. Petersburg as a boy and entered in the Conservatory of Music, where he studied composition with Anatol Liadov, and piano with Annette Essipov and Nicolai Doubasov.

He met Jascha Heifetz in St. Petersburg in 1909 and subsequently became his accompanist, touring first in Europe, and then in this country. The partnership continued until August 1933 when Achron abandoned accompanying to assume a career as concert pianist. For several years, he performed in America, England, France, and Italy. In 1937, as piano soloist with the New York Philharmonic-Symphony Orchestra, he introduced his own Concerto in B-flat minor, for piano and or-

chestra. In 1939, he conducted the Miami (Fla.) Symphony Orchestra in a performance of his own works.

His last recital in New York was at Carnegie Hall, on November 20, 1946, his program including three of his own works. With his wife, Lea Karina, a mezzo-soprano, and with his brother, Joseph Achron, violinist and composer, he gave several joint recitals in 1943 and 1944.

ALEM SHAH, KURKEN M., composer and conductor of Armenian music. December 14, 1947, in Detroit, Mich., at the age of fifty.

Alemshah made his home in Paris but was living in this country in New York City on a temporary visa. In October 1947 he conducted a concert at Town Hall, New York, devoted to Armenian symphonic and choral music. Most of the compositions were his own, among them his

symphonic poem, *The Battle of Avarayr*.

ALTSCHULER, JACOB, violist and orchestra manager. August 27, 1948, in New York City, at the age of seventy-seven.

He was born in Russia and came to the United States in 1893. Here he became active in New York music circles and was associated with his brother, Modest, in the formation of the Russian Symphony Orchestra, of which he was manager as well as first viola player. In 1923 he organized the State Symphony Orchestra and procured the services of Josef Stransky, retired leader of the New York Philharmonic Orchestra, as conductor.

ANDERSON, GEORGE M., founder and president of G. M. Anderson & Co., piano dealers June 17, 1947, in New York City, at the age of seventy-one.

Born in Edinburgh, he left Scotland for the Yukon gold rush of 1898. He came to New York and established his piano business in 1906 in West Fifty-seventh Street, one of the first to make the street a center of the piano trade. He was also among the first in the city to rent pianos. In 1927, he moved his business to its present address, 238 East 60th Street, where

it is run by his sons, George, Jr., and Douglas Anderson.

BAIRD, STEWART, baritone-diseur, actor, writer. October 28, 1947, in New York City, at the age of sixty-six.

He was born in Boston and in 1903 was graduated from Harvard University. He subsequently studied voice at the New England Conservatory of Music and made his debut with the Harvard Glee Club as soloist. He appeared in plays in Boston and in New York and later was associate drama critic for the Boston *Transcript*. In the 1920's, as a baritone-diseur, he became especially known for his recitals of musical portraits at social functions in New York and other cities. He continued in this field until his retirement several months before his death. Many of his songs and monologues, which he illustrated by dancing, were his own compositions. He also wrote several productions for the stage.

BALZER, EMIL GEORGE, treasurer of Local 802, American Federation of Musicians. March 11, 1948, in Teaneck, N.J., at the age of seventy-one.

Originally à New York pianist, Balzer joined the predecessor of Local 802, now defunct, in

1896 and later was elected a trustee. Active in campaigning for the autonomy of Local 802, which obtained a separate charter in 1921, he became a member of the executive board of the New York union in 1935 and was elected treasurer in 1946, a post which he held until his death.

BEHAN, MAE, soprano and ballad singer. November 29, 1947, in New York City, at the age of thirty-seven.

She was born in Mallingar, County, Westmeath, Ireland, and came to this country in 1925. She won the Feis Ceol singing competition in Dublin in 1930, and subsequently became known as a singer of Irish songs and ballads in many American and Canadian cities.

BEHYMER, LYNDEN ELLSWORTH, concert manager. December 16, 1947, in Los Angeles, Calif., at the age of eighty-five.

Born on November 5, 1862, in New Palestine, Ohio, Behymer was a leading figure in the cultural development of Los Angeles for sixty years. In 1886, a short time after he settled in Los Angeles, he became a theatrical and musical manager. He founded the Philharmonic Artists Courses and, in 1897, produced the first presentation in

America of Puccini's *La Bohème*. The following year, he organized the Los Angeles Symphony Orchestra and managed it for twenty years.

In 1918, together with W. A. Clark, he helped found the Los Angeles Philharmonic Orchestra, managing it for four years. In 1901, 1902, 1904, and 1906, he brought the Metropolitan Opera Company of New York to Los Angeles. He also brought to Los Angeles the Boston Opera Company and the Chicago Opera Company.

In recent years, he had booked grand opera, concerts, and dance ensembles throughout California, Utah, Nevada, Arizona, New Mexico, Northwest Texas, besides presenting in Los Angeles the San Francisco Opera, the San Carlo Opera, and some twenty-five major artists each season in the Behymer De Luxe Concert Series.

Known as "the Bee," the impresario numbered among his friends musical celebrities of the last half century. He was the recipient of many honors, one of the most recent being the Order of the White Lion from Czechoslovakia.

BENNETT, MARY U., pianist and music professor. August 31, 1947, in Elko, Nev.

Her training included studies with Edward MacDowell. For a time she was pianist for the Kneisel and other chamber music ensembles in New York and elsewhere. She taught at Oberlin Conservatory of Music from 1919 to 1939.

BERWALD, WILLIAM, conductor, composer, and teacher. May 8, 1948, at Loma Linda, Calif., at the age of eighty-three.

He was born in Schwerin, Germany, December 26, 1864, and studied at the Munich Conservatory. He came to the United States from Russia where, since 1889, he had been director of the Philharmonic Chorus and Concert Society in Libau. In 1892 he was appointed head of the department of music theory at Syracuse University, in which position he served for more than fifty years until his retirement in 1943. From 1921 to 1924 he was also conductor of the Syracuse Symphony Orchestra.

Among Berwald's more than four hundred published works for orchestra, choral and chamber-music groups was his Symphonic Prelude, for organ and orchestra, which in 1928 won the Estey Prize of \$1,000, awarded by the National Association of Organists. He also won an award for a Piano Quintet

from the Manuscript Music Society of Philadelphia in 1901; the Clemson Medal of the American Guild of Organists in 1913, and the Presser Etude Contest in 1915. A concert devoted to his compositions was given by the Syracuse Symphony Orchestra in 1935.

BILSTIN, YOURY, 'cellist and composer. December 15, 1947, in New York City, at the age of sixty.

Born in Tiflis, Russia, February 10, 1887, he studied there at the Conservatory of Music and later at the Brussels Royal Conservatory and at the St. Petersburg Academy. Thereafter he combined concert appearances with teaching at various academies in Russia and in Paris. He made his debut in America in 1926 in a recital at Aeolian Hall in New York, and took up residence here in 1932. He founded and directed the Friends of Ancient Instruments, in which group he played the viola de gamba.

BLAUVELT, LILLIAN, opera soprano. August 29, 1947, in Chicago, Ill., at the age of seventy-four.

Born in Brooklyn, N.Y., March 16, 1873, she first studied the violin, then turned to sing-

ing at the age of fifteen. She studied at the National Conservatory of Music in New York and completed her vocal training in Paris. She gave concerts in France, Belgium, Russia, Switzerland, and England before returning to this country where she toured with the New York Symphony under the direction of Walter Damrosch and later starred as the head of her own opera company.

In subsequent European tours, she gave command performances for Queen Victoria and sang at the coronation festivities of Edward VII. She appeared for several seasons at Covent Garden in London. She was chosen by the Conservatory of Music of St. Cecilia in Rome to sing before the Italian king and queen as part of a last tribute to Giuseppe Verdi, of whose music she was considered a leading exponent.

In 1914 she was married to Alexander Savine, Serbian composer and music director. (This was her third marriage.) During the first World War they gave concerts together for the Red Cross. She retired about twenty years ago.

BRACHOCKI, ALEXANDER, pianist, composer, and teacher. January 6, 1948 in Huntington, Long Is-

land, N.Y., at the age of forty-seven.

He was born in Scranton, Pa., studied at the Scranton Conservatory, and was graduated from the Institute of Musical Art in New York. He continued his studies at the American Conservatory in Fontainebleau and in New York with the late Sigmund Stojowski, who prepared him for his concert debut, made in New York in November 1923. Following that, he gave recitals in other American cities and in Berlin, London, Warsaw, Munich, Paris, and Milan.

He was a protégé of the late Ignace Jan Paderewski with whom he studied in the summers of 1930 to 1932 at the Paderewski home in Morges, Switzerland. In September 1932, Brachocki played the Paderewski Concerto in A minor with the Warsaw Philharmonic Orchestra in Warsaw at the request of the composer. Paderewski praised him as "an accomplished artist as well as an expert teacher of both piano playing and composition."

While residing on the Continent, Brachocki was appointed professor at the Katowice Conservatory of Music in Poland. In 1939 he came to New York to perform the Paderewski Concerto with an orchestra at the

Polish Pavilion at the New York World's Fair, a concert which was canceled because of the outbreak of the war in Europe. Since 1942 he was head of the piano and theory department of the Suffolk Conservatory of Music at Brightwaters, Long Island.

BURLEY, EMILIA PORTIA MARTIN, soprano. October 5, 1947, in Norwalk, Conn.

She was born in Allentown, Pa., the daughter of a former mayor of Allentown, and was trained as a soprano in France and Italy. She gave several recitals in New York and was active in entertaining troops during World War I. She was a director of the Community Concert Association in Norwalk, Conn.

CAPPEL, CLARENCE C., orchestra manager and concert impresario. April 16, 1948, in Baltimore, Md., at the age of sixty-one.

Born in Ohio, he gained his first experience as an impresario in Bellefontaine, Ohio, by conducting and managing a six-piece orchestra. After serving in World War I, he became a musician and lecturer with the Chautauqua group. For thirty years, he managed the national tours of the United States Marine Corps Band. From 1932 to

1941, he was the manager of the National Symphony Orchestra, in Washington, D.C. He resigned from this position to become manager of the Baltimore Symphony Orchestra. During World War II, he was the director of the concert division of the USO Camp Shows, Inc.

His wife, Helen Ware Cappel, is a concert violinist, and an authority on Slavic and Spanish music.

CASRIEL, GERTRUDE, (GERTRUDE CASRIEL COHEN), concert pianist and teacher. January 24, 1948, in New York City, at the age of forty-three.

A native of New York, she studied under Rubin Goldmark, Albert Parsons, Moritz Rosenthal, and Sergei Rachmaninoff. In addition to her teaching, she gave concerts in Town Hall and on the radio.

CHAFFEE, MELZAR M., violinist and teacher. June 6, 1947, in Montclair, N.J., at the age of seventy-four.

He was born in Detroit. After studying the violin in Europe, he became head of the violin department of the Music School Settlement in New York City. In 1918 he was appointed its director, a post he held with distinction until the end of his life.

CLARKE, ERNEST H., trombonist and teacher. September 16, 1947, in Bronx, N.Y., at the age of eighty-two.

He was born in Boston, the son of William Horatio Clarke, a distinguished organist, and brother of the late Herbert L. Clarke, cornet soloist with Sousa's Band. He became trombone soloist with Gilmore's Band when he was twenty-one years old. Later he played in many famous bands including those of Sousa and Arthur Pryor. In 1898, Clarke joined the Damrosch Opera Company. He subsequently became a member of the New York Symphony Society, of which he was secretary for five years, and following its merger, of the New York Philharmonic-Symphony Orchestra. He was the author of several books on trombone playing, and for twenty-seven years was a member of the faculty of the Juilliard School of Music.

CUTTI, BERTA CURJEL-GERSCHEL (BERTA ALLISON), opera soprano. April 22, 1948, in New York City, at the age of sixty-one.

Born in Lancaster, Pa., she studied in various convent schools and assumed the professional name of Berta Allison. After studying with Jean de

Reszke in Paris from 1907 to 1909, she made her opera debut in the title role of *Tosca* at Savona, Italy. The same year she sang the lead in *The Girl of the Golden West* for its premiere performance in Italy. During World War I, she was decorated by the Italian government for entertaining troops. She gave up her operatic career in 1921 to return to this country as a representative of the now-defunct Society of Italian Authors and Composers. Among her intimate friends were Puccini, Mascagni, and other noted musicians.

DAVIS, EVELYN LEVIN, violinist. May, 1948, in Chicago, Ill.

Born in Chicago of parents who were both music teachers, she appeared in her first "concert" at the age of four. At six, she won a scholarship with Leon Sametini and later studied for three years with Leopold Auer. She made her Carnegie Hall debut at fifteen and thereafter toured the country in recitals and appearances with symphony orchestras. For the past seventeen years she was concertmaster of the Chicago Woman's Symphony Orchestra, appearing frequently as guest soloist with the Grant Park and Ravinia summer orchestras and with the New York City Symphony. She

was married to Rubin Davis, NBC staff violinist.

DEYO, MRS. MILO, pianist and teacher. December 2, 1947, in Rockville Center, Long Island, N.Y., at the age of ninety.

A native of New York and a graduate of Vassar, she taught piano in Poughkeepsie, where she married the late Milo Deyo in 1885. She served as head of the piano department of the Brooklyn Conservatory of Music from its foundation in 1897 until her retirement in 1946. Her son, Felix Deyo, is a Brooklyn music critic and opera conductor.

EDLIN, WILLIAM, music critic and author. November 30, 1947, in New York City, at the age of sixty-nine.

He was editor-in-chief of *The Day*, Jewish daily newspaper in New York City from 1915 to 1929 and from 1942 until his death. During the interim he was music and dramatic critic of the paper. He was also drama and music editor of the *Jewish Morning Journal* from 1904-1913.

Born in Preluki, Poltava, Russia, he came to this country at the age of twelve and lived first in California where he studied at the University of California

and at Stanford University. At twenty-two, he was editor of the Haverhill (Mass.) *Social Democrat*. A year later he went to New York to edit the *Jewish Daily Forward*. Thereafter he became editor of the *Cap Makers Journal*, then music and drama editor of the *Jewish Morning Journal*. He was author of *World Famous Operas*, a book in Yiddish, which was published in 1909.

EDWARDS, CARLO, conductor and stage manager. January 14, 1948, in New York City, at the age of fifty-seven.

He was born in Oshkosh, Wis., on December 31, 1889. His mother had been a soprano of exceptional talent. His own desire to become a singer and the intransigent objections of his parents drove him to leave home and come to New York City, where he earned his living by giving piano lessons and doing odd jobs. In 1907, he sailed for Italy. There, on the advice of Mapelli, a composer of church music, he turned from singing to conducting. He entered the Milan Conservatory on a seven-year scholarship, said to be the first American ever to win this distinction, and in 1913 he was appointed professor of musical theory there. He was also said

to be the first American to conduct in Milan. Edwards was later made associate conductor of opera at San Secundo and was engaged to conduct an entire season of opera in Padua.

Returning to this country after the outbreak of World War I, he conducted orchestras in vaudeville. In 1920 Edwards became associated with the Metropolitan Opera Company as stage manager and assistant conductor, remaining there until 1935. On leaving the Metropolitan, he became production manager of the National Broadcasting Company for two years, after which, up to the time of his death, he was engaged in teaching and coaching singers.

EVANS, ETELKA, violinist, musicologist, and teacher. December 15, 1947, in Cincinnati, Ohio, at the age of sixty-three.

She was born in Stockbridge, Mass., studied the violin in Berlin with Exner, Halir and Joachim, and with Kneisel in the United States. After serving as teacher of the violin and dean of music at Southwestern University, she joined the faculty of the Cincinnati Conservatory of Music where she remained for twenty-five years. A specialist in the teaching of history and violin instruction to children, she

had served as National Junior Counselor, Extension Chairman, and editor of the Junior Bulletin of the National Federation of Music Clubs. She was the author of charts on the evolution of ecclesiastical music, the evolution of opera, and a book on MacDowell and the Peterborough Colony.

EVANS, ISABELLE WORKMAN, music critic. September 1, 1947, in Buffalo, N.Y., at the age of forty.

She was born in Danville, Ohio and trained at the Cleveland Institute of Music and later with Leopold Auer in New York. She was music critic of the *Courier-Express* in Buffalo.

FAIRBANK, JANET, concert singer. September 25, 1947, in Chicago, Ill., at the age of forty-four.

The daughter of the novelist, Janet Ayer Fairbank, she was born in Chicago, attended the University of Chicago, and was graduated from Radcliffe College in Cambridge in 1923. In 1931 she went to Germany to study voice, one year after she had made her concert debut as a lyric soprano in a joint recital with John Charles Thomas in Chicago. After returning to the United States, she gave recitals in New York and Chicago, ap-

peared as soloist with the Chicago Symphony Orchestra, and sang with the Chicago Opera Company and San Carlo Opera Company.

She was best known as an interpreter of modern songs. Most of her programs were devoted to contemporary composers and featured numerous premieres. In eight New York recitals, beginning in 1941, she sang more than one hundred songs that had previously not been heard on the concert stage, representing the work of more than a score of modern composers. Most of her concerts, too, lost money, but she continued them, she said, because of the satisfaction she derived in helping Americans discover their native composers.

FISH, HENRY DENISON, teacher. February 21, 1948, in Stockbridge, Mass., at the age of sixty-three.

He was graduated from Princeton University in 1906 and later studied music and composition at the Juilliard School of Music and in Europe. After teaching music at St. Mark's School in Southborough, Mass., he went to the Hotchkiss School in Lakeville, Conn., where for thirty years he was director of the music department. He composed a number

of Christmas carols and hymns for boys' choir.

FLEISCHER, ARTHUR, opera singer and teacher. April 11, 1948, in San Francisco, Calif. at the age of sixty-seven.

Born in Vienna, he was a professor in the Vienna Conservatory from 1932 to 1938. For many years, he was a leading baritone in European opera companies, and for the last nine years a teacher of music in San Francisco.

FOAN, HENRY J., organist and conductor. June 27, in East Orange, N.J., at the age of sixty-five.

Born in Bristol, England, he received his musical training in London, Leipzig, and Milan. He was organist in several English cathedrals and became a fellow of the Royal College of Organists. He also conducted the Carl Rosa Opera Company. After coming to this country, he played the organ in various churches and theaters and was founder of the Montclair Symphony Orchestra.

FORBSTEIN, LEO F., pioneer in motion-picture music, conductor, and composer. March 16, 1948, in Hollywood, Calif., at the age of fifty-six.

He began playing the violin when he was four years old, and made his first public appearance when he was eight. During his high school days he directed his own symphonic orchestra at school. After attending the St. Louis Conservatory of Music, he played in various theater orchestras. He was director of music at the Metropolitan Theater in Los Angeles where he wrote his own scores for outstanding motion-picture offerings. After serving as musical director for several other important motion-picture theaters, including Grauman's Egyptian Theater in Hollywood, he associated himself with the screen, scoring the first talking picture, *The Jazz Singer*, in which Al Jolson starred. After that, for the next twenty-two years, he was in charge of the music department of Warner Brothers, and was responsible for bringing to the screen numerous well-known composers, including Jerome Kern, Sigmund Romberg, Oscar Straus, and Max Steiner. Among the films for which he wrote scores were *This Is the Army*, *Night and Day*, *Rhapsody in Blue*, and *Humoresque*.

FRANCHETTI, ALDO, composer and conductor. February 14, 1948, in Hollywood, Calif., at the age of sixty-five.

Born in Mantua, Italy, May 5, 1892, he entered the Royal Conservatory of Milan at the age of ten. Following his graduation, he conducted for leading opera companies in Cairo, Egypt; Japan, Spain, South American, and in major cities of the United States, notably with the Chicago, Boston, Pittsburgh, San Carlo, and Hollywood Bowl opera companies.

In 1913 he conducted the first sound film made in Vienna by the Kinotophone Company, and for many years preceding his death he was active in Hollywood as a composer of film scores. His numerous compositions included six grand operas, of which the best known was *Na-Miko-San*. This had its premiere at the Chicago Civic Opera House during the 1925-1926 season and was awarded the David Bispham gold medal.

He had recently completed a new Chinese opera entitled *T'Chao Chan*, for which he was making production plans at the time of his death.

FREUDBERG, LEO, radio musical director. March 19, 1948, in Newark, N.J., at the age of fifty-six.

Born in Rusk, Texas, he attended public schools in Paterson, N.J. and studied music at

the Juilliard School of Music and in Berlin. He was first an orchestra leader in Paramount and RKO Theaters in New Jersey and joined the musical staff at Station WOR in 1933, remaining there for eight years. Since 1946 he was musical director of Station WNJR in Newark.

GERSTLE, HENRY S., composer, arranger, author, and critic. August 21, 1947, in Hot Springs, Va., at the age of fifty-nine.

He was born in New York City and studied music at Columbia University, from which he was graduated in 1912, and later with Rubin Goldmark and Ernest Bloch. From 1925 to 1938 he was the head of the orchestral-arrangement department of the National Broadcasting Company. He also served as secretary-treasurer of the International Society for Contemporary Music.

GIFFEN, FRANK CARROLL, tenor and voice teacher. April 18, 1948, in San Francisco, Calif., at the age of seventy-three.

Born in Truckee, Calif., he acquired most of his musical training in Europe. He gave concerts in London, Berlin, Switzerland, and Italy, and taught for two years in

Florence before returning to establish a studio in San Francisco. In 1920 he helped found the San Francisco Opera Association, holding some of the rehearsals at his home. For several years he served as president of the California Music Teachers Association.

GLICKSTEIN, ABRAHAM, conductor. October 30, 1947, in New York City, at the age of seventy-eight.

He came to this country from his native Russia in 1892 and for many years lived in Newark where he played in various orchestras and conducted symphony concerts. His son is Max Polikoff, concert violinist.

GORDON, RICHARD, conductor. October 10, 1947, in New York City, at the age of forty-seven.

He was born in New York City and for many years was an associate conductor of the St. Louis Municipal Opera Company and conductor of the Grand Rapids Civic Operetta Company. During the era of silent films he conducted motion-picture orchestras for the Paramount Theater Corporation in the South. Prior to his death, he was conductor of light operas at the Paper Mill Playhouse in Millburn, N.J.

HARKNESS, RUBY KATHARINE (RUBY HARKNESS HAMILTON), dramatic soprano, March 30, 1948, in New York City.

A native of Meaford, Ontario, Canada, she began her studies in this country with Oscar Saenger and was later coached in Paris by Jean de Reszke. She became known chiefly in the realm of concert and oratorio. After her marriage in 1907 she made her home in Canada for a time. As president of the Presto Club of Guelph, Ontario, she brought to the town the first symphony orchestra ever heard there.

She was also a sculptor. Her bust of Edward Johnson, general manager of the Metropolitan Opera Association, won favorable mention at a recent show of the Allied Artists of America.

HARRISON, JAMES, organist and music teacher. May 6, 1948, in Wilkes-Barre, Pa., at the age of sixty.

Born in Edwardsville, Pa., he was graduated from the New England Conservatory of Music and in 1943 received the Bachelor of Music degree from the University of Toronto. For a period, he served as organist and head of the music department at Wyoming Seminary. During World War I, he was assistant

leader of the 311th Field Artillery Band. For eight years, he directed the American Legion Auxiliary Glee Club of Luzerne County. He also served as organist in Wilkes-Barre at the First Methodist Church and the First Presbyterian Church.

HELLMAN, LEO, violinist, April 26, 1948, in Los Angeles, Calif.

He was born in Jassy, Rumania, and was brought to the United States as a child. For many years he played the violin in the New York Philharmonic-Symphony Orchestra and in the Detroit Symphony Orchestra.

HERTZ, LILLY DORN, opera and concert soprano. April 4, 1948, in Guadalajara, Mexico.

She was born in Vienna, and in 1914 was married in Berlin to Alfred Hertz, then the Wagnerian conductor of the Metropolitan Opera Company. Before her marriage, she had sung in opera in Prague and had appeared in concert tours in the United States. She resumed her concert career after the death of her husband in 1942. At the same time she intensified her efforts in furthering musical causes. She aided the career of Leslie Hodges, conductor of the Guadalajara Symphony Orchestra.

With her death, a \$300,000 estate, left in trust by her husband, will go to the University of California for the establishment of musical scholarships.

HESS, HOWARD, pianist, music critic, and teacher. December 26, 1947, in Ft. Thomas, Ky., at the age of sixty-four.

A native of Kansas, Ill., he studied at the Cincinnati College of Music where he received several medals for piano-playing. He served as director of the Conservatory of Music at Martha Washington College in Abingdon, Va., and at Athens College, Ala., and for twenty years was connected with the Cincinnati College of Music, first as teacher, later as a member of the board of directors. Since August 1946 he was director of the Cincinnati Conservatory of Music. For several years he also served as music critic on the Cincinnati *Times-Star* and as program annotator for the Cincinnati Symphony Orchestra.

HINSHAW, WILLIAM WADE, opera baritone, producer and teacher. November 27, 1947, in Washington, D.C., at the age of eighty.

He was born near Union, Iowa, November 3, 1867, and was graduated from Valparaiso (Ind.) University before begin-

ning specialized voice training. His first appearance on the concert stage took place at the Chicago World's Fair of 1893. In 1895, he was appointed dean of the Conservatory of Music at Valparaiso. During this period he took up the study of grand opera with Arturo Mareschalchi and received his first operatic engagement in 1899 with the H. W. Savage Grand Opera Company, his debut taking place on November 6 of that year as Mephistopheles in *Faust*. From 1903 to 1907 he was president of the Chicago Conservatory of Music, and for two years after that headed his own Hinshaw Conservatory in Chicago. In 1910, he was engaged by the Metropolitan Opera Company as a leading baritone in Wagnerian roles, remaining there for three years. Between 1920 and 1926 he was the head of his own opera company which performed Mozart operas in English in this country, Cuba, and Canada. He was responsible for the first American Mozart Festival in Cincinnati, in 1926. Following his retirement in 1926 he devoted himself to the compilation of a six-volume American Quaker genealogy. One of his sons, Carl Hinshaw, is a Representative to Congress from California.

HIPSHER, EDWARD ELLSWORTH, music critic, author, and editor. March 7, 1948, in Marion, Ohio, at the age of seventy-six.

Born in Caledonia, Ohio, he was educated at Valparaiso (Ind.) University, the Royal Academy in London, and in Italy. For twenty-five years he was musical director of various colleges in the Mid-West. From 1932 to 1941 he was assistant editor of the *Etude Magazine*. For seven years he served as president of the Philadelphia Music Teachers' Association. He was also an associate of the Royal Academy of Music in London, the organizer of the Mozart Society of Philadelphia, and the author of a book, *American Opera and Its Composers*.

HOGENAE, CHARLOTTE (CHARLOTTE HOGENAE BROWN), opera singer. October 22, 1947, in Miami Beach, Fla., at the age of sixty.

In addition to concert work, she sang with the Metropolitan Opera Association in 1913 and 1914.

HOLSTEIN, CHARLES H., violinist and teacher. July 17, 1947, in Dayton, Ohio, at the age of seventy-four.

A native of Akron, Ohio, he spent his childhood in Cleve-

land, then went to Budapest to study the violin for four years with Hubay. After returning to this country, he became a violinist in several major symphony orchestras including the Cincinnati Symphony and the Dayton Philharmonic.

HUDSON-ALEXANDER, CAROLINE, soprano. January 23, 1948, in Forest Hills, N.Y., at the age of sixty-five.

Born in Cleveland, Ohio, she studied voice first in New York, then in England with George Henschel. Her debut took place in 1908 in New York when she appeared as soloist in a performance of Bach's *Passion According to St. Matthew*, presented by the Oratorio Society of New York under Frank Damrosch. In the same year, she became soloist at St. Bartholomew's Church in New York, and after that was soloist for four years at the Plymouth Church of the Pilgrims in Brooklyn, N.Y. In 1915, she appeared in *Morvan and the Grail*, an oratorio by Horatio Parker, presented in Boston for the hundredth anniversary of the Handel and Haydn Society, then heard on tour throughout the country. She also toured the country in joint concerts with Ernestine Schumann-Heink and appeared in concerts with Harold Bauer and the Flonzaley

Quartet. In 1935, she joined the faculty of the Boston Conservatory of Music.

HUGHES, THOMAS, clarinetist. October 3, 1947, in Long Branch, N.J., at the age of eighty-two.

Born in Manchester, England, and musically trained in this country, he served for many years as clarinetist with Sousa's Band and gained wide recognition when he made a world tour with it. For several years he was also associated with the Columbia Phonograph Company.

JORN, KARL EDWARD, opera tenor. December 19, 1947, in Denver, Col., at the age of seventy-four.

Born in Russia, January 5, 1876, he studied in Riga and Berlin achieved his first major success with the Berlin Royal Opera; then for three seasons he sang at Covent Garden. He came to the Metropolitan Opera in 1909, making his debut there in *Die Meistersinger* and remaining there for the next ten years as a specialist in Wagnerian roles. He retired to Denver in 1931 but after losing his fortune in a worthless mining invention was compelled to turn to teaching for a livelihood.

KASTNER, ALFRED, harpist. May 24, 1948, in Hollywood, Calif., at the age of seventy-eight.

Born in Vienna, March 10, 1870, he studied with Zamara at the Vienna Conservatory and began playing in concert at the age of fifteen. After serving as soloist at the Royal Opera in Dresden and the Imperial Opera in Warsaw, he taught for several years at the Landes Musik Akademie in Budapest and at the Royal Academy of Music in London. After coming to America, he served as first harpist with the Los Angeles Philharmonic Orchestra from its inception in 1919 until his retirement twenty-five years later. For various periods he also taught at the University of Southern California and Pomona College.

KEEBLE, GLENDINNING, music educator and critic. July 21, in New York City, at the age of sixty.

Born in Pittsburgh, Pa., February 24, 1887, he was educated in New York City, Florence and Paris. In 1914 he joined the faculty of the College of Fine Arts of Carnegie Institute of Technology at Pittsburgh as professor of music history and aesthetics, and in 1924 was appointed director, a post which he filled until 1945 when he retired. From 1912

to 1923 he was also music and art critic for the Pittsburgh *Gazette-Times*.

KLEIN, CHARLOTTE, organist. July 4, 1947, in Washington, D.C.

She was born in Washington, D.C. and trained at the Peabody Conservatory in Baltimore, the Boguslawski College of Music in Chicago, and the American Conservatory at Fontainebleau, France. She also studied organ with Widor and Libert, and piano with I. Philipp and Decreus in Paris. She returned to the United States and won national recognition by her virtuoso performances as an organist. She was a Fellow of the American Guild of Organists, and for a considerable time was organist for St. Margaret's Episcopal Church in Washington.

KLEMM, GUSTAV, composer, teacher, conductor, and critic. September 5, 1947, in Baltimore, Md., at the age of fifty.

He was born in Baltimore February 6, 1897, and in 1915 was graduated from the Baltimore Polytechnic Institute. For twelve years he served as motion-picture, drama, and music critic of the Baltimore *Sun*. During World War I, he was the youngest bandmaster in the Army.

From 1925 to 1938 he was program director and assistant manager of Station WBAL, and after 1934 he was Baltimore correspondent for the *Musical Courier*. He was instrumental in bringing about the formation of the Baltimore Symphony Orchestra. After 1944, he was superintendent of the Preparatory Department of the Peabody Conservatory. He wrote hundreds of compositions for violin, piano, choral and orchestral groups, and his songs have been sung widely by numerous concert artists including Helen Jepson, Lawrence Tibbett, Igor Gorin, Marian Anderson, and Gladys Swarthout. He also wrote music for the screen.

KNIGHT, H. STANLEY, teacher. June 8, 1947, in New Haven, Conn.

He was born in New Haven, Conn., and attended the Yale School of Music. From 1899 until his retirement in 1939 he taught the piano at that institution.

KOENIGSBERG, MAX, conductor. September 28, 1947, in Denver, Col., at the age of seventy.

He conducted operatic performances throughout the country, and was one of the founders of the St. Louis Municipal Opera Company.

KREMER, ALOYS, pianist and teacher. September 4, 1948, in Danbury, Conn., at the age of fifty-six.

He was born in Guttenberg, N.J., and received his musical training in Europe, principally with Arthur Friedheim. He gave numerous concerts in Europe but in this country was primarily identified as a teacher of the piano. He taught at different periods at the Lincoln (Neb.) Musical College, the Cox College in Atlanta, Ga., and the New York School of Music and Art.

LARKIN, WILLIAM S., organist. August 6, 1947, in New York City, at the age of sixty-four.

He was born in Pittsfield, Mass., and was a graduate of the National Conservatory of Music. He received subsequent musical training under William J. Finn and Rafael Joseffy. For twenty years he was organist of the Roman Catholic Church of St. Joan of Arc in Jackson Heights, Queens.

LEEDY, MARION SARLES, teacher. November 12, 1947, in South Hadley, Mass., at the age of forty-seven.

After being graduated from the Mount Holyoke College, she studied music in Paris for two

years. For many years, she taught music at the Beaver Country Day School in Brookline, Mass., and at the Hathaway Brown School in Cleveland. Her husband is chairman of the music department at Mount Holyoke.

LEVISON, JACOB B., patron. November 22, 1947, in San Francisco, Calif., at the age of eighty-six.

He was a founder, and for many years director and president, of the San Francisco Musical Association. He also served as governor of the Opera Association. In 1915, he was in charge of music at the Panama-Pacific Exposition.

LI, JEN-KUNG, tenor and educator. March 3, 1948, in New York City, at the age of thirty-nine.

Born in Szechuan, China, he was graduated from Nanking University. He studied music education at Teachers College of Columbia University and voice at the Juilliard School of Music. In China, he was dean of the Peking Institute of Fine Arts and associate professor of music at Peking University. During the war period, he gave 145 benefit recitals for China, and served as director of the Chinese National Reconstruction Choral Society of New York, of which

he was co-founder. He also made Victor recordings of his interpretations of Chinese folk songs. In addition, he taught Chinese for the Office of War Information at the Naval Officers Candidates School at Columbia University, at Hunter College, and at Finch Junior College.

LOMAX, JOHN AVERY, collector of American folk songs. January 26, 1948, in Greenville, Miss., at the age of eighty.

Born in Goodman, Miss., September 23, 1867, he was taken to Texas as a child of two where he heard cowboys singing on the old Chisholm Trail. He was still young when he began collecting cowboy songs, and had amassed a considerable body of them by the time he entered Granbury College for his first full year of schooling. At the end of that year, he taught for six years in a Methodist college before going on to the University of Texas, from which he was graduated in 1897. There he tried unsuccessfully to interest the head of the English department in the theory that there was a kinship between the tall tales and folk songs of Texas and such milestones in folk literature as the Old English *Beowulf*. Ten years later while at Harvard University he found for the first time

sympathy and support from Barrett Wendell and George Lyman Kittredge. They provided him with three summer scholarships and with a clumsy recording machine which launched Lomax' career officially as a collector of folklore. The fruit of these scholarships was *Cowboy Songs and Other Frontier Ballads* (1910) which contained for the first time *Get Along, Little Dogie* and *Home on the Range*, the latter of which Lomax had heard in the back room of a saloon in the red-light district of San Antonio.

In 1933 Lomax was commissioned by the Library of Congress to collect and record the unwritten folk songs of the American South and West, and he was later given by that institution the title of Curator of the Archive of American Folk Songs.

During his travels, he discovered several now great American folk singers, among them the famous Negro, Leadbelly (Huddie Ledbetter), whom Lomax rescued from prison and guided to a new career which eventually reached the concert stage in New York. Leadbelly's songs and experiences provided Lomax with the material for another of his many books, *Negro Folk Songs as Sung by Leadbelly*.

Among the immortal anonym-

mous folk songs collected and published by Lomax for the first time were *Jessie James*, *Sam Bass*, *Goodbye, Old Paint*, and *Hell in Texas*.

He died a few days after his return to his native Mississippi, stricken just twenty-four hours before he was to make a farewell appearance at a civic celebration in his honor. He has recorded the highlights of his career in an autobiography, *Adventures of a Ballad Hunter* (1947). His son, Alan Lomax, has also distinguished himself as a collector of folk songs and is the editor of several books, besides having collaborated with his father on other collections.

MACGIBENY, CARSON G., clarinetist. December 27, 1947, in Bronx, N.Y., at the age of seventy-two.

He played the clarinet in the bands of Gilmore, Conway, and Sousa, and subsequently was solo clarinetist with the Cleveland Orchestra for three years. For the last fourteen years he was an officer of the Musicians' Union, New York Local 802.

MANNES, CLARA DAMROSCH, pianist and teacher. March 16, 1948, in New York City, at the age of seventy-eight.

She was born in Breslau, Germany, December 12, 1869, the

daughter of Leopold Damrosch and the sister of Walter and Frank Damrosch. She began the study of the piano early, and at the age of eighteen made her debut as a chamber-music pianist. She toured this country as a concert pianist for several years. In 1898 she was married to David Mannes, violinist and conductor, and for the next twenty years, toured the country with him in recitals of sonatas for violin and piano. She also collaborated with her husband in his work as an educator, helping him found the Mannes School of Music in New York City in 1916, and since that time assisting him in its direction. At the school, she particularly interested herself in music education for children besides teaching artist-pupils. In 1926, she was decorated by the French government with the Rosette of an *Officier de l-instruction publique*—an honor then rarely conferred on a foreigner, and even more rarely on a woman—in recognition of her services in music education. Together with her husband and Louis Untermeyer, she edited a book entitled *New Songs for New Voices*. Her son, Leopold Mannes, pianist, composer, and inventor, is an associate director of the Mannes School.

MANNING, EDWARD BETTS, composer and music supervisor. March 8, 1948, in New York City, at the age of seventy-three.

He was born in New Brunswick, Canada, December 15, 1874, and was graduated from the Collegiate School at St. John, N.B. He came to New York to study music on a Mosenthal Fellowship at Columbia University with Edward MacDowell and later continued in Berlin and Paris with Humperdinck and Vidal. He taught music privately at first in New York and from 1905 to 1907 was instructor at Oberlin College. From 1908 to 1911, he was supervisor of musical education in the New York City public schools, and from 1914 to 1920 was instructor of music at Columbia University. In his later years he taught English at the Tutoring School in New York. His opera, *Rip van Winkle* was produced in 1919, and many of his other works have been published and performed in this country.

MARTINET, EUGENE, opera director and teacher. September 15, 1947 in Baltimore, Md., at the age of fifty-five.

A native of Baltimore, he studied at the Peabody Conservatory there. He served in World War I, and after his demobiliza-

tion, sang with the Society of American Singers in New York and with the Brooklyn National Opera Company. He also appeared with the Montreal Grand Opera Company. In 1926 he returned to Baltimore to establish the Eugene Martinet School of Music, and in that same year founded the Baltimore Civic Opera, of which he was the director.

MEYER, HARRY W., violinist. May 16, 1948, in Brooklyn, N.Y., at the age of seventy-one.

He was born in Philadelphia, Pa., and studied music at the Philadelphia Conservatory and the Curtis Institute. For sixteen years he played the violin in Victor Herbert's orchestra, then served in the first-violin section of the Philadelphia Orchestra conducted by Stokowski. He was an organizer and conductor of the Brooklyn Symphony Orchestra.

MISHKIN, HERMAN, opera photographer. February 6, 1948, in New York City, at the age of seventy-seven.

For thirty years he was the official photographer of the Metropolitan Opera Company, among his subjects being Caruso, Garden, Farrar, Gigli. He also was the photographer for

numerous musical celebrities, including Rachmaninoff, Heifetz, Hofmann, Spalding, and Gershwin.

MONTANI, NICOLA A. composer, teacher, organist, conductor, and authority on liturgical music. January 11, 1948, in Philadelphia, Pa., at the age of sixty-six.

Born in Utica, N.Y., he studied music in this country, then in Rome with Lorenzo Perosi and Filippo Capoccia, and on the Isle of Wight with Dom Mocquereau and Dom Eudine. Early in his career he served as editor of the liturgical department of G. Schirmer, Inc. and the Boston Music Co. He also played the organ in Catholic churches in Philadelphia and New York.

In 1914, he founded the Society of St. Gregory of America which was devoted to the restoration of the Gregorian Chant and the early polyphonic style recommended in the "Motu Proprio" of Pius X. A year later, he created and conducted the Catholic Choral Club (later known as the Palestrina Choir), for the propagation of early a cappella music. He was also the first editor of *The Catholic Choirmaster*, established in 1915, remaining its editor until 1942.

He was honored by Pope Pius XI with the Count's Cross

and the title of Knight Commander of the Order of St. Sylvester for his contributions to church music. He also received, in 1946, the liturgical music award from the Society of St. Gregory.

As a composer, he made notable contributions to church music with masses, motets, an oratorio, cantatas, and songs. He was the author of several books on choral singing and church music, and a lecturer on the Gregorian chants in various educational institutions. His wife, Catherine Sherwood Montani, a soprano and teacher, is also the author of several books on singing.

MOORE, RALPH L., teacher. July 28, 1947, in Yonkers, N.Y., at the age of fifty-one.

Born in Brattleboro, Vt., he was graduated from both the Troy Conservatory and the New England Conservatory. From 1926 to 1931 he was music supervisor of Choate School in Wallingford, Conn., and in 1932 he joined the faculty of the Buckley School in New York where he was head music teacher until his death.

NADWORNEY, DEVORA, contralto. January 7, 1948, in New York City, at the age of forty-five.

She was born in New York City of Russian parents and in 1919 was graduated from Hunter College, at which time she won a prize offered by the Aborn Opera School. She made her debut with the Aborn Opera Company as Maddelena in *Rigoletto*. Soon after this, she won the Young Artists' Prize offered by the National Federation of Music Clubs. A concert tour, following her professional debut in New York in 1924, culminated with an engagement with the Chicago Civic Opera Company. One of the first singers to be heard on the radio, she was featured on the inauguration of the first chain-radio broadcast, which emanated from WEAF, New York, January 4, 1928.

She appeared extensively with opera companies throughout the United States, at festival performances, and as soloist with major orchestras.

NEUGER, KONRAD, opera director. April 16, 1948, in Chicago, Ill., at the age of fifty-seven.

He was born in Cracow, Poland, and took his musical training at the Conservatory there and at the University of Vienna. He also studied piano with Leschetizky. For twelve years he was assistant conductor of the Vienna Opera; then he was en-

gaged by Bruno Walter to conduct at the Munich Opera, where he remained until Walter's resignation. He then conducted opera in Leipzig and Paris. He came to the United States at the call of Fritz Reiner to assist with the Philadelphia Opera, following which he served for ten years as chorus master of the Metropolitan Opera. He then moved to Chicago where he served in a similar capacity for the Chicago Civic Opera Company. At the time of his death he was director of the Opera Workshop at the Chicago Musical College and of the Hull House Opera Workshop in the same city. He was also well known as an accompanist for a number of leading concert artists, including Richard Tauber.

OLDS, WILLIAM BENJAMIN, choral director, composer, and teacher. January 10, 1948, in Los Angeles, Calif., at the age of seventy-three.

Born in Clinton, Wis., June 3, 1874, he was graduated in 1898 from Beloit College, which in 1947 conferred a doctorate on him. He also studied at Oberlin College and taught at various midwestern colleges before going to California, where for nineteen years he was head of the music department at the Uni-

versity of Redlands. He retired in 1942 but subsequently became a member of the music department faculty at Occidental College. For several years he was supervisor of adult choruses for the Los Angeles City Bureau of Music and also served as director of the Santa Monica Choral Society. He composed many standard vocal and choral compositions, sacred and secular, including an Aztec opera, *The Feathered Serpent*.

OLESON, RANGVAL, Musician's Union executive. March 8, 1948, in Omaha, Neb., at the age of seventy-one.

He was born in Trondjhem, Norway, June 29, 1877 and was brought to this country at the age of five. He was a moving spirit in the affairs of the Omaha Symphony Orchestra, served six terms as president of the Omaha Local of the American Federation of Musicians and three terms as a member of the International Executive Board of the union.

OLIVIERO, LODOVICO, opera tenor. February 25, 1948, in New York City, at the age of sixty-two.

Born in Palermo, Italy, he studied in Milan and made his operatic debut in Turin singing

the part of Beppe in *Pagliacci*. For five years he was a member of La Scala in Milan. Coming to this country, he sang successfully with various opera companies before joining the Metropolitan Opera, where he made his debut on December 2, 1939 in *Die Meistersinger*. He was known for his ability to take numerous and varying parts in many different operas. During his final season at the Metropolitan, he appeared forty-five times in the greatest number of roles sung by any principal singer in the company during that period. He was on his way to the opera house, to appear in *Peter Grimes*, when he was stricken.

ORMAY, GYULA, pianist. June 13, 1947, in San Francisco, Calif., at the age of seventy-six.

He was born in Hungary, and received his musical training in conservatories in Vienna and Paris. In his twenty-first year he came to this country, and for several years served as accompanist for many leading artists. He later became the pianist of the San Francisco Chamber Music Society and was musical director of NBC in San Francisco.

PAINTER, ELEANOR (MRS. CHARLES H. STRONG), opera soprano. November 3, 1947, in Cleveland, Ohio.

Born in this country and raised in Colorado, she went to Berlin in 1912 to study singing, continuing her studies in London before making her debut at Covent Garden in 1913. It was for her that Victor Herbert wrote *Princess Pat*, in which she appeared in 1915 and 1916. Between 1917 and 1924 she starred in straight plays, plays with music, and operettas, mostly in New York. She also appeared in operas in Europe and this country. She was seen in *Carmen* with the Philadelphia Opera in 1926, and in the following two years she sang with opera companies in Europe and San Francisco. In 1931 she gave up her professional career to marry Major Charles H. Strong, president of William Taylor and Co. in Cleveland. (In 1916 she had married Louis Graveure, Belgian baritone, from whom she was divorced in 1930.) She was the author of *Spring Symphony*, a novel based on the life of Robert Schumann.

PREYER, CARL ADOLPH, composer and music educator. November 16, 1947, at Lawrence, Kan., at the age of eighty-four.

He was born in Baden, Germany on July 28, 1863 and received his musical training in Stuttgart and Vienna. He also

studied with H. Barth in Berlin. He became professor of piano and composition at the University of Kansas in 1893 and since 1915 has been associate dean of the School of Fine Arts there. His compositions include many sonatas, etudes, and sketches for piano, as well as songs for voice and piano.

PRICE, CARL FOWLER, composer and authority on hymns. April 12, 1948, in New York City, at the age of sixty-six.

Born in New Brunswick, N.J., he studied music at the Centenary Collegiate Institute and at Wesleyan University. He was the composer of more than two hundred hymn tunes widely used in Methodist and other Protestant hymnals. With the late Emily Perkins, he founded the Hymn Society of America in 1922 and was its president from 1922 to 1926. He was the author of numerous books about hymns and the editor of several song books.

PRYOR, P. LUCIUS, concert manager. October 23, 1947, in Council Bluffs, Iowa, at the age of sixty-seven.

A native of Waupun, Wis., he was the director of the Pryor Concert Service in Council Bluffs, booking midwest concert tours for such prominent musi-

cians as Fritz Kreisler, Geraldine Farrar, Ernestine Schumann-Heink, and John Philip Sousa for nearly forty years. Annually, over a period of years, he granted several scholarships to outstanding young artists.

REITLER, JOSEPH, music critic and teacher. March 12, 1948 in New York City, at the age of sixty-four.

Born in Vienna, Austria, he founded there the New Vienna Conservatory of Music in 1916 and directed it until the *Anschluss* with Germany. Among his pupils were many now well-known artists, among them Igor Gorin, Maria Mueller, Irene Jessner and Jakob Gimpel. With Richard Strauss, Hugo von Hofmannsthal, and Max Reinhardt he was also co-founder of the Salzburg Festival. From 1906 to 1936, he was the chief music critic of the leading Austrian newspaper, *Neue Freie Presse*. During that period too, he served as president of the Viennese Music Critics' Association.

In New York City, he was head of the Opera Department of the New York College of Music for five years. In 1945 he founded the Opera Workshop at Hunter College with Fritz Stiedry and Lothar Wallerstein.

Shortly before his death he

had completed a book of reminiscences, drawing upon his personal friendships with such musical great as Gustav Mahler, Richard Strauss, Bruno Walter, Elisabeth Schumann, Lotte Lehmann and others.

REYNOLDS, GERALD, choral conductor and teacher. June 26, 1947, in New York City, at the age of sixty-one.

He was born in Meriden, Conn., and attended Columbia University. During World War I he served in France as a recreational director for the YMCA. Later he became director of the American Conservatory of Music at Fontainebleau, France. His services as conductor of the festivals there won recognition from the French Government, which made him an *Officer de l'instruction publique*. He was the author of many articles on music for national magazines and conductor of several New York choruses, including the University Women's Glee Club. Before his death he taught music and ethics at the Calhoun School, a private school for girls in New York City.

RIDER-KELSEY, CORINNE, concert soprano. July 10, 1947, in Toledo, Ohio, at the age of seventy.

She was born in Leroy, N.Y. and studied at Oberlin College and with L. A. Torrens in Chicago and Theodore J. Toedt in New York. She made her debut in Handel's *Messiah* with the St. Louis Choral Society in 1904 and her first operatic appearance four years later at Covent Garden in London. She was chiefly prominent in concert and oratorio and appeared as soloist with many of the major symphony orchestras in this country and at various festivals. In 1926 she was married to Lynell Reed, violinist.

ROSE, HUGH DUNCAN, pianist and teacher. January 21, 1948, in New York City, at the age of 59.

Born in Geneva, N.Y., he was educated in France and Germany and at the Salisbury School in Salisbury, Conn. from which he was graduated in 1907. While abroad he studied with Moritz Moszkowski and Wanda Landowska. He started his teaching career in New York just before World War I, in which he served as a captain overseas. He returned to teaching in New York in 1920 and continued until his death. During World War II, he volunteered his services in aid of the wounded and did much useful work in helping men with crippled hands to regain the use of their fingers through piano

playing. His class at Halloran General Hospital became so popular that a limit had to be set to the number of pupils he could handle.

SALTER, JACK DEWITT, concert manager. June 8, 1947, in San Francisco, Calif., at the age of fifty-six.

Born in Newberry, S.C., he began his career as a salesman of pianos in Atlanta, Ga., later becoming manager of the piano department of a musical-instrument concern. After booking concerts in Atlanta, he joined Lawrence Evans in 1920 in forming the management firm of Evans and Salter, in New York. Ten years later the company was merged with the Columbia Concerts Corp., of which Salter was vice-president until 1947. Among his artist clients were Menuhin, Tibbett, Galli-Curci, Rethberg, and Martini.

SLEEPER, HENRY DIKE, composer, organist, and educator. January 28, 1948, in Winter Park, Fla., at the age of eighty-two.

Born in Patten, Maine, October 9, 1865, he attended Harvard University and was graduated from the Hartford Theological Seminary in 1891. He received his musical training in Hartford, Chicago, Philadelphia,

and London. From 1891 to 1894 he was instructor in music at Beloit College. Thereafter he taught at Georgetown College, Ky., and at the University of Wisconsin. He joined the faculty of Smith College in 1898, and from 1904 to 1924 was the head of the music department there. He was active in furthering the cause of academic credit for music study, and was honored with the establishment of a professorship of music in his name at Smith. He also served as organist for various churches, was composer of much organ, orchestral, and vocal music, and co-editor of two collections, *Hymns of Worship and Service and Common Order Choir Book*.

SPENCER, JANET, contralto. May 19, 1948, in Hollywood, Calif., at the age of seventy-four.

A native of Boston, she studied with Harriet Long and later in New York City, Paris, and London. She made her professional debut at the age of sixteen with the Boston Festival Orchestra, later sang on tours with the Chicago Symphony Orchestra under the direction of Theodore Thomas and his successor, Frederick Stock. One of America's best-known oratorio and concert singers at the turn of the century, she was chosen in 1903 by

Sir Edward Elgar for the contralto role in the United States premiere of his cantata, *The Dream of Gerontius*.

STOKOWSKI, OLGA SAMAROFF, pianist, teacher, lecturer. May 17, 1948, in New York City, at the age of sixty-five.

She was born in San Antonio, Tex., christened Lucie Mary Olga Agnes Hickenlooper. At an early age she took piano lessons from her maternal grandmother, then went to Paris where she became the first American girl to win a scholarship for the Conservatory. In 1898, she continued her studies in Berlin. Returning to America, she assumed the name of Olga Samaroff and made her debut on January 8, 1905 as soloist with the New York Symphony Orchestra, Damrosch conducting, at Carnegie Hall. Her success brought her a concert tour in this country and in Europe.

On April 24, 1911, she was married to Leopold Stokowski. During this marriage, which ended in divorce in 1923, she went into semi-retirement. When the Juilliard Foundation organized its Graduate School in 1925, she became a member of the faculty, and in 1927 she also became the head of the piano department of the Philadelphia Conservatory of Music. Her influence as a

teacher was far-reaching, and her students included Eugene List, William Kapell, Rosalyn Tureck, Solveig Lund, Joseph Batista, and Robert Brereton. Known affectionately as "Madam," she took many of her pupils into her home, helped them financially and personally as well as musically.

An accident to her left arm in 1920 brought to an end her concert career. Soon after this, she assumed the post of music critic for the *New York Post*. After two years of critical work, she resigned to help found the Schubert Memorial, an organization dedicated to helping young musicians, and the Layman's Music Course, a course in music appreciation at Town Hall, New York. She was also one of the founders of the Musicians Emergency Fund in 1931.

In 1938, she was sent by the State Department to represent this country on the international jury of the Concours Eugène Ysaÿe, an international piano competition organized by Queen Mother Elizabeth of Belgium. On that occasion, the Order of the Crown of Belgium was conferred on her. In 1944, President Roosevelt appointed her a member of the Advisory Committee on Music to the Department of State.

She was the author of a number of books, including *The Magic World of Music* and an autobiography entitled *An American Musician's Story*.

SCAMMELL, KATIBEL PARK, cornetist. March 18, 1948, in Forest Hills, N.Y.

She was the last surviving member of a professional cornet quartet known as the Park Sisters, which achieved international fame before the turn of the century. The four sisters were born in Somerville, Mass., and studied at the New England Conservatory in Boston. They toured the United States in a horse and buggy driven by their father. Because women musicians were then rare, their appearances excited considerable interest everywhere. They gave concerts in most of the major cities in this country and, over a period of twenty-five years, made regular appearance in France and England, occasionally giving command performances before royalty.

Of the four sisters, Mrs. Scammell achieved perhaps the greatest success, particularly with her appearance as cornet soloist with Sousa's Band. The quartet was disbanded about 1900, after which Mrs. Scammell devoted herself to musical affairs in For-

est Hills. She was a former president of the Forest Hills Choral Club which she organized and which was the first choral society in the locality.

SCHIRMER, ROBERT, music publisher. September 23, 1947, in Princeton, N.J., at the age of forty-two.

Born in New York City, he was graduated from Princeton University in 1921. A fifth-generation member of the family firm of G. Schirmer, Inc., celebrated music-publishing house, he was a man of wide interests in all fine arts. He wrote many critical essays for music publications and other periodicals. With a group of friends he established the first all-animated cartoon theater in New York in the 1930's, and in 1931 and 1932 he was the official photographer for the Princeton University archaeological expeditions. In 1943, he established at Princeton University a prize for a senior essay on American fine arts and crafts. Among his survivors is his brother, Gustave Schirmer, president of the music-publishing company.

SHAVITCH, VLADIMIR, pianist and conductor. December 26, 1947, in West Palm Beach, Fla., at the age of sixty.

Born in Russia, he came to the United States in 1892 and soon thereafter, at the age of six, made a concert appearance in Carnegie Hall. A period of training in Europe followed, during which he studied piano with Godowsky and Busoni and composition with Kaun and Juon. He made his formal concert debut in Berlin at seventeen, then toured England, Germany, and Italy. For a while he taught piano at the Stern Conservatory in Berlin, returning in 1909 to the United States to a teaching position at the Institute of Musical Art. Beginning in 1918, he turned actively to orchestra conducting and from 1924 to 1931 was the permanent conductor of the Syracuse (N.Y.) Symphony Orchestra. In 1928, he was invited to the Soviet Union and was named principal conductor at the Bolshoi Theater in Moscow. In 1934, he originated the Synchrophonic Opera Productions whereby a resident opera company could give performances accompanied by ensemble performances on records. In 1946, he appeared as guest conductor in Mexico and Uruguay. He composed in various forms. His widow is Tina Lerner, also a pianist.

SHELLEY, HARRY ROSE, composer and organist. September 12, 1947, in Short Beach, Conn., at the age of eighty-nine.

He was born in New Haven, Conn., attended Yale University, was a pupil of Dvorák in New York, and studied later in London and Paris. As a professional organist, he was employed in the homes of such outstanding business tycoons as John D. Rockefeller, Sr., William K. Vanderbilt, and Charles M. Schwab. He also held long engagements with leading New York churches. He became particularly famous as a composer of church music, his hymns and anthems being sung throughout the English-speaking world, notably *Hark, Hark, My Soul, Our Lord Victorious*, and *Inheritance Divine*. He also wrote a considerable amount of music in the larger forms for orchestra and for chorus. For many years he was on the faculties of the Metropolitan College of Music and the American Institute of Applied Music. He was a member of the National Institute of Arts and Letters.

SLACK, ROBERT, concert manager. April 14, 1948, in Denver, Col., at the age of eighty-four.

Born in England, he made his debut in America as concert impresario forty-four years ago, be-

ing one of the oldest concert managers in this country. Among the artists he brought to this country for the first time were Melba, Scotti, Garden, Isadora Duncan, Caruso, Tetrazzini, and Pavlova.

SODERO, CESARE, opera conductor and composer. December 16, 1947, in New York City, at the age of sixty-one.

Born in Naples, Italy, August 2, 1886, he was the son of Frank Sodero, harpist in the San Carlo Opera in Naples and the brother of Carlo Sodero, harpist of the Metropolitan Opera House orchestra for eighteen years. Cesare Sodero studied the 'cello, piano, and composition with Giuseppe Martucci. He was graduated from the Naples Conservatory when he was fourteen years old and thereupon toured Europe as a 'cellist. He then became first 'cellist and chorus director with a Neapolitan company at San Severo, Italy, and made his debut as an operatic conductor the following year. In 1906 he came to the United States at the invitation of Oscar Hammerstein. For the next seven years he conducted operatic groups throughout the country, including the Hammerstein Grand Opera Company, the Aborn Opera Company, and the Chicago Civic Opera Company.

From 1913 to 1925 he was general music director for the Edison Phonograph Company. He turned to radio in 1925 and achieved fame in that field too, particularly as a pioneer in broadcasting grand opera. In 1926 he prepared and directed a series of fifty-three operas in tabloid form for the NBC network. From 1926 to 1934 he conducted more than six hundred symphonic concerts over NBC, and for six years thereafter he was musical director for the Mutual network. From 1942 until his death he was one of the principal conductors of the Metropolitan Opera Association. In addition to his regular activities, for fifteen years he was conductor of the Mendelssohn Glee Club in New York City.

His compositions ranged from songs and string quartets to varied orchestral forms and one opera, *Ombre Russe*, which was broadcast over NBC in 1929 and given its stage premiere in Venice, Italy, in 1930.

STILES, VERNON, opera tenor. December 10, 1948, in Los Angeles, Calif., at the age of sixty-seven.

Born in Ottumwa, Iowa, he became, in 1900, a member of The Bostonians, a light opera company. For many years he studied in Europe, then sang in

numerous cities there, including Bayreuth, where he appeared under Siegfried Wagner's direction. After serving as an Army captain in World War I, he sang at the Metropolitan Opera House and with the Chicago Opera Company. He retired from active singing in 1924.

TAFT, FRANK, organist and executive. October 15, 1948, in Montclair, N.J., at the age of eighty-six.

He was born in East Bloomfield, N.Y., and for many years was a concert organist, giving recitals throughout the United States. After 1900 he settled in Montclair, N.J., as organist for the First Congregational Church, retiring in 1912. He was a founder and former member of the American Guild of Organists. He entered business to become director and vice-president in charge of the pipe organ department of the Aeolian Company, now known as Aeolian Skinner Company. Since his retirement five years ago, he had continued with the company in an advisory capacity.

TIFFANY, MARIE, opera soprano. April 12, 1948, in New York City.

She was born in America of Norwegian parents. From 1916

to 1929 she was associated with the Metropolitan Opera Company, singing in the premieres of Hadley's *Cleopatra's Night* and Wolff's *The Bluebird*. In addition, to her operatic appearances, she achieved note on the concert stage and made many phonograph records for Edison and Brunswick. Her husband, William A. Brophy, for some time before his death in 1940 had been general manager of the Brunswick Phonograph Company.

TREHARNE, BRYCESON, composer, pianist, educator, and editor. February 4, 1948, at Woodside, Long Island, N.Y., at the age of sixty-eight.

He was born in South Wales, May 30, 1879 and attended the Royal College of Music as a scholarship pupil. After teaching a year at the University of Wales, he went to Australia to serve as professor of the University of Adelaide and director and manager of the Adelaide Repertory Theater. In 1911, he returned to Europe, living in Paris, Milan, Vienna, and Berlin. At the outbreak of World War I he was interned by the Germans. While in prison, he composed more than two hundred songs, a program of which was given by Louis Graveure in a concert in

New York on November 8, 1917. He was evacuated to England in the spring of 1916 in an exchange of prisoners, and shortly thereafter he came to New York.

From 1924 to 1927 he lectured at McGill University in Toronto, Canada. He later became associated with the Boston Music Company, from which he retired as music director last November. He had also served as music director of the Willis Music Co.

VETTA-KARST, LULU (Louise), teacher and soprano. November 15, 1947, in St. Louis, Mo., at the age of eighty-seven.

She was born in St. Louis, the granddaughter of Auguste Choutreau, one of the city's founders. After studying in Europe, she sang in most of the European capitals under the name of Mme. Vetta. Returning to this country, she established a voice studio in St. Louis. A number of her pupils became famous, notably Helen Traubel, who studied with her for seventeen years, and Robert Malone, now a successful teacher in New York.

WATEROUS, HERBERT, basso. August 29, 1947, in Kingston, N.Y., at the age of seventy-eight.

Born in Flint, Mich., he studied singing in Chicago and Europe, then became a leading

basso of the Metropolitan Opera Company. He achieved his greatest successes, however, in the field of light opera, specializing in his interpretations of Gilbert and Sullivan roles for a period of thirty years, up to the time of his retirement nearly a decade ago. His widow, Elizabeth Jayne Waterous, is also a former singer with whom he appeared in concert many times.

WEED, MARION, soprano and teacher. June 23, 1947, in Rochester, N.Y., at the age of eighty-one.

She was born in Rochester, N.Y., and, after studying with Lilli Lehmann, appeared for three years in Bayreuth. On November 28, 1903, she made her debut at the Metropolitan Opera House in the role of Brünnhilde in *Die Walküre*. She remained there for five years, specializing in Wagnerian roles. When *Parsifal* was introduced to this country, she sang the role of Kundry. Subsequently, she taught voice at the Eastman School of Music and became women's faculty adviser there until her retirement in 1937.

WERTHEIM, ALFRED H., violinist. July 28, 1948, in Great Barrington, Mass., at the age of fifty.

He was for several years a vio-

linist with the New York Philharmonic - Symphony Orchestra before entering the textile business. He also conducted his own radio network program entitled "Wertheim's Pages of Music."

WHITEHEAD, HENRY COWLES, conductor. May 6, 1948, in Norfolk, Va., at the age of thirty-eight.

He was born in Amherst, Va., and was graduated from the Curtis Institute of Music in Philadelphia. He spent the next three years playing the French horn with various New York orchestras, then returned to Virginia and at the age of twenty-four became conductor of the Norfolk Symphony Orchestra, in which post he served until his death. He was also program director for radio station WTAR.

WILCOX, JOHN C., baritone and teacher. November 20, 1947, in Denver, Col., at the age of seventy-seven.

Born in Sebewaing, Mich., he studied the voice at the Mehan School of Vocal Art in Detroit, with private teachers in Chicago and New York, and at the Denver College of Music. His career as a baritone began in 1892, following which he was heard in churches, concerts, and performances of oratorios. After coming to Denver in 1908 he opened the

Wilcox studios where he taught voice privately for twenty years. Between 1925 and 1932 he was director of the Denver College of Music, in 1934 he was named instructor and director of the vocal clinic of the American Conservatory of Music in Chicago, and after 1934 he was on the faculty of Colorado College. He was the author of several books on voice training, and for a period served as president of the American Academy of Teachers of Singing. His daughter, Martha Wilcox, is head of the department of dance at Denver University.

WURLITZER, RUDOLPH H., instrument manufacturer. May 27, 1948, in Cincinnati, Ohio, at the age of seventy-four.

Born in Cincinnati, he received an intensive musical education at the Cincinnati College of Music, with Emanuel Wirth in Berlin, and at the University of Berlin. A son of Rudolph Wurlitzer, the famous instrument dealer, he became an expert on violins, of which he had a valuable collection. For many years, he served as chairman of the board of Wurlitzer Co., but, in 1942, abandoned business to devote himself entirely to war work.

YARNELL, ADELE G. (MRS. HAROLD ELLIS YARNELL), music patron. January 23, 1948, in Philadelphia, Pa., at the age of eighty-three.

She studied in this country and in Paris for a career as a singer. Later she took an active role in Philadelphia music activities, helping to found the Philadelphia Orchestra in 1900 and serving on various boards and committees almost continuously thereafter. She was also president of the Philadelphia Chamber Music Association.

YAW, ELLEN BEACH, soprano. September 9, 1947, in Los Angeles, Calif., at the age of seventy-seven.

Born in Boston, she studied music with teachers in Boston, New York, and Paris before making her concert debut in St. Paul, Minn., in 1894. There followed tours of Southern United States, England, Switzerland, and the Rhine country. In England she sang the leading role in an opera which Sir Arthur Sullivan wrote expressly for her, *The Rose of Persia*. In 1910, she made her debut at the Metropolitan Opera Company. She distinguished herself as the only soprano who could sing and sustain D above the high D. A critic wrote that "she could sing

as low as Lucrezia Ajugari and one note higher in the upper register," Ajugari reputedly having had the widest vocal range recorded in musical history. A throat specialist said that Mme. Yaw's vocal cords were finer and more sensitive than any he had ever before seen. In the period of her greatest popularity she was known as "Lark Ellen".

ZIEGLER, EDWARD, critic and opera manager. October 25, 1947, in New York City, at the age of seventy-seven.

Born in Baltimore, Md., on March 25, 1870, he began his professional career as a music critic, working for the New York *Sun* under James Gibbons Huneker and with other journals. In 1902, he became music critic of the New York *American*, then held similar jobs with the New York *World* and the New York *Herald*. His writing attracted the attention of the late Otto H. Kahn, who persuaded him to abandon music criticism for a permanent post with the Metropolitan Opera Association. In 1916, as administrative secretary he took up duties with the op-

era company, with which he remained up to the time of his death. In 1920, he became assistant general manager under Giulio Gatti-Casazza. He supervised most of the administrative and financial operations of the Association and was adviser on artistic details. He also made annual trips to Europe seeking out new singers. He was instrumental in arranging broadcasts from the opera house and, in 1940, was one of the potent forces behind the Metropolitan drive for \$1,000,000 by public contributions.

ZOELLNER, ALBERT, French horn player. September 4, 1947, in Philadelphia, Pa., at the age of eighty-five.

He was born in London, England, and came to this country in 1890. He played the French horn with many leading symphony orchestras in the United States, including the Philadelphia Orchestra under its first director, and later in Boston, Pittsburgh, Cleveland, St. Louis and Cincinnati. He was a nephew of Heinrich Zoellner, the composer.

XIII RECORDED MUSIC

THIS SECTION of the Yearbook attempts to give a complete listing, with ample cross-references, of recorded music issued in the United States during the calendar period of June 1947 to May 1948, inclusive. Only records that were pressed in this country are tabulated. Music of exclusively religious interest, children's records, and records of popular music are not listed. Wherever possible the main entry is given under the composer's name, and cross-references are given under the names of performing artists, conductors, etc. In some cases, however, the main entry is listed under the name of a performer for the sake of clarity. References to composers can be readily identified by their dates.

ABRAM, JACQUES—pianist
See: Hindemith. Sonata No. 2.

ABRAVANEL, MAURICE—conductor

See: Pons. Chansons.

Wolf-Ferrari. Jewels of the Madonna: Dance of the Camorristi.

ACHRON, JOSEPH (1886-1943)

A DANCE IMPROVISATION ON A HEBREW TUNE. See: Gimpel. Dances.

HEBREW DANCE, arr. by Heifetz.
See: Gimpel. Dances.

ADAM, ADOLPHE CHARLES (1803-1856)

LE CHALET: Chanson militaire.
Marcel Journet, basso, with orchestra. (Recorded in 1917). Victor Heritage Series 15-1026. 1-12" record.

Reverse side: Donizetti. La Favorita. Balthazar's Curse.

AJEMIAN, ANAHID—violinist

See: Hovhaness. Lousadzak.

AJEMIAN, MARO—pianist

See: Hovhaness. Lousadzak.

AJEMIAN, MARO and MASSELOS,

WILLIAM—duo-pianists

See: Cage. Three Dances.

ALBANESE, LICIA—soprano

See: Bizet. Carmen: Micaëla's Air.

Boïto. Mefistofele: L'Altra notte in fonda al mare.

Verdi. Otello: Willow Song and Ave Maria.

Verdi. La Traviata: Addio del passato.

ALDRICH, PUTNAM—harpsichordist

See: Byrd. Motets.

Couperin. Suite No. 2 in A minor.

ALMA TRIO

See: Schubert. Trio No. 2 in E-flat major.

AMATO, PASQUALE—baritone

See: Verdi. Rigoletto Quartet.

AMERICAN COMPOSERS

AMERICAN COMPOSERS AT THE PIANO. Concert Hall Society Album B-9. (Ltd. Ed.) 4-12" records.

Contents: Music from "Show," by Marc Blitzstein; Jig, Aeolian Harp, and Advertisement, by Henry Cowell; Two Preludes, by Norman Dello Joio; Rondo Fantasy, by Lukas Foss; Toccata Breakdown and Rondel, by Leo Smit.

[RECORDED MUSIC

ANDERSON, LEROY

CHICKEN REEL. Boston Pops Orchestra. Arthur Fiedler conductor. Victor 10-1397. 1-10" record.

Reverse side: Anderson. Fiddle Faddle.

ANDERSON, MARIAN—contralto

See: Schubert. Aufenthalt.

Hook, James. Bright Phoebe.

ARDITI, LUIGI (1822-1903)

IL BACIO. See: Munsel. A Patrice Munsel Program.

BOLERO: Leggiero invisible Ernestine Schumann-Heink, contralto, with orchestra. (Recorded in 1907). Victor Heritage Series 15-1012. 1-12" record.

Reverse side: Donizetti. Lucrezia Borgia: Brindisi.

ARENSKY, ANTON (1861-1906)

CONCERTO IN A MINOR FOR VIOLIN AND ORCHESTRA: Tempo di valse.

See. Heifetz. Violin Encores.

ARRAL, BLANCHE—soprano

See: Gounod. Faust: Jewel Song.

ARRAU, CLAUDIO—pianist

See: Schumann. Kreisleriana.

Strauss, Richard. Burleske
in D minor.

BACH ARIA GROUP

See: Bach. Arias.

BACH, JOHANN SEBASTIAN (1685-1750)

ARIAS. Bach Aria Group. William H. Scheide, director. Vox Set 637. 4-12" records.

Contents: Cantata No. 8, Part 4, Doch weichet; Cantata No. 205, Part 13, Zeeig und Aeste; Cantata No. 127, Part 3, Die Seele ruht in Jesu Händen; Cantata No. 97, Part 4, Ich trae seine Gnaden; Cantata No. 105, Part, 3, Wir zittern und wenken; Cantata No. 43, Part 9, Ich sehe schon im Geist.

BRANDENBURG CONCERTO NO. 1.
Pro Musica Orchestra. Otto Klemperer, conductor. Vox Set 618. 3-12" records.

Final side: Bach, Nun Komm' der Heiden Heiland.

BRANDENBURG CONCERTO NO. 2.
Pro Musica Orchestra. Otto Klemperer, conductor. Vox Set 619. 2-12" records.

BRANDENBURG CONCERTO NO. 3.
Pro Musica Orchestra. Otto Klemperer, conductor. Vox Set 620. 2-12" records.

BRANDENBURG CONCERTO NO. 4.
Pro Musica Orchestra. Otto Klemperer, conductor. Vox Set 621. 2-12" records.

BRANDENBURG CONCERTO NO. 5.
Pro Musica Orchestra. Otto Klemperer, conductor. Vox Set 622. 2-12" records.

BRANDENBURG CONCERTO NO. 6.
Pro Musica Orchestra. Otto Klemperer, conductor. Vox Set 623. 3-12" records.

BRANDENBURG CONCERTO NO. 6.
Boston Symphony Orchestra. Serge Koussevitzky, conductor. Victor M-DM-1211. 3-12" records.

CANTATA NO. 140: WACHET AUF,
RUFT UNS DIE STIMME. RCA Victor Chorale and Orchestra. Robert Shaw, conductor. Soloists: Susanne Friel, soprano; Roy Russell, tenor; Paul Matthen, basso; Joseph Fuchs, violinist; Robert Bloom, oboist. Victor M-DM-1162. 4-10" records.

CHORALE PRELUDES: Jesu, Joy of Man's Desiring and Rejoice, Beloved Christians. First Piano Quartet. V-12-0206. 1-12" record. Reverse side: Paganini. La Campanella.

CONCERTO IN D MINOR FOR TWO VIOLINS AND ORCHESTRA. Both solo parts played by Jascha Heifetz, with RCA Victor Chamber Orchestra. Franz Waxman, conductor. Victor M-DM-1136. 2-12" records.

EIGHT LITTLE PRELUDES AND FUGUES. Ernest White, organist. Technicord T-10. 4-12" records.

[RECORDED MUSIC

ENGLISH SUITE IN D MINOR, NO. 6, for harpsichord. Gavottes I and II. See: Heifetz. Violin Encores.

FUGUE A LA GIGUE IN G MAJOR.

See: Fox. Organ Music.

FUGUE IN G MINOR. See Suite No. 2 in B minor.

MAGNIFICAT. RCA Victor Chorale and Orchestra. Robert Shaw, conductor. Soloists: Blanche Thebom, mezzo-soprano; Susanne Freil, soprano; Robert Bloom, oboe d'amore; Paul Matthen, basso; William Vacchiano, trumpet; Ernice Lawrence, tenor; Arthur Lora, Frederick Wilkins, flutists. Victor M-DM-1182. 5-10" records.

MAGNIFICAT: Esurientes implevit bonis and Et exultavis. See: Bach. Sacred Arias.

MASS IN B MINOR. RCA Victor Chorale and Orchestra. Robert Shaw, conductor. Soloists: Anne McKnight, June Gardner, sopranos; Lydia Summers, contralto; Lucius Metz, tenor; Paul Matthen, basso. Two Volumes. Victor M-DM-1145. 17-12" records.

MASS IN B MINOR: Agnus Dei and Qui Sedes. See: Bach. Sacred Arias.

MOTET. BE NOT AFRAID. See: St. Louis A Cappella Society. A Cappella Classics.

ORGAN MUSIC. E. Power Biggs, organist. Columbia MM-728. 5-12" records.

Contents: Prelude and Fugue in E-flat major, "St. Anne"; Fugue in D minor, "Giant", Fantasy and Fugue in G minor; Tocata in F major.

PARTITA IN D MINOR: Chaconne. Andrés Segovia, guitarist. Musicraft Set 90. 2-12" records.

Final side: Bach. Gavotte for Lute.

PRELUDE, COURANTE, SARABANDE, BOUREE, GAVOTTE, AND FUGUE.

Andrés Segovia, guitarist. Musicraft Set 85. 2-12" records.

PRELUDE, FUGUE, AND ALLEGRO IN E-FLAT MAJOR. See: Landowska. A Treasury of Harpsichord Music.

PRELUDES AND FUGUES, for organ. Carl Weinrich, organist. Musicraft Set 80. 3-12" records.

SACRED ARIAS. Carol Brice, contralto, with Columbia Broadcasting Concert Orchestra, Daniel Saidenberg, conductor. Columbia MX-283. 2-12" records.

Contents: Agnus Dei and Qui Sedes, from Mass in B minor; Esurientes implevit bonis and Et exultavis, from Magnificat.

SONATAS FOR HARPSICHORD AND VIOLIN. Ralph Kirkpatrick, harpsichordist, and Alexander Schneider, violinist. Two volumes. Columbia MM-719. 14-12" records.

SUITE NO. 2 IN B MINOR. Pittsburgh Symphony Orchestra. Fritz Reiner, conductor. Columbia MM-695. 3-12" records.

Final side: Fugue in G minor, arr. by Cailliet.

SUITES NO. 2 AND 3, for orchestra. Boston Symphony Orchestra. Serge Koussevitzky, conductor. Victor M-DM-1123. 5-12" records.

SUITE NO. 3 IN D MAJOR, for orchestra: Air, arr. by Sargent.

See: Britten. The Young Person's Guide to the Orchestra.

TOCCATA AND FUGUE IN D MINOR. Symphony Orchestra. Leopold Stokowski, conductor. Victor 11-9653. 1-12" record.

TOCCATA AND FUGUE IN D MINOR, arr. by Cailliet. Janssen Symphony Orchestra of Los Angeles. Werner Janssen, conductor. Artist Record AR-1001. 1-12" record.

THE WELL-TEMPERED CLAVIER. Preludes and Fugues 6-9. Dorothy Lane, harpsichordist. Concord D-7. 3-10" records.

BACHELET, ALFRED (1864-)

LOVELY NIGHT. See: Pons. Chansons.

BALABAN, EMANUEL — conductor

See: Menotti. The Medium.

Menotti. The Telephone.

Robeson. A Robeson Recital of Popular Favorites.

BALFE, MICHAEL WILLIAM
(1808-1870)

KILLARNEY. Christopher Lynch, tenor, with RCA Victor Orchestra. Maximilian Pilzer, conductor. Victor 10-1396. 1-10" record.

Reverse side: Down by the Glenside.

BALOGH, ERNO—pianist

See: Smetana. Polkas.

BAMPTON, ROSE—soprano

See: Berlioz. Damnation of Faust: D'amour l'ardente flamme.

BARBER, SAMUEL (1910-)

SONATA FOR VIOLONCELLO AND PIANO, Op. 6. Raya Garbousova, cellist, with Erich Itor Kahn at the piano. Concert Hall Society Set 1-B (Ltd. Ed.) 2-12" records.

BARTLETT AND ROBERTSON—duo-pianists

See: Falla. La Vida Breve: Spanish Dance No. 1.

BARTOK, BELA (1881-1945) .

A MEMORIAL TO BELA BARTOK.

Béla Bartók, pianist. Vox Set 625. 2-12" records.

Contents: Este a Szekelyeknel, Medve Tanc; Fifteen Tunes for Children.

ROUMANIAN FOLK DANCES. See: Gimpel. Dances.

BATTISTINI, MATTIA—baritone

See: Donizetti: La Favorita: A Tanto amor.

BAX, SIR ARNOLD (1883-)

MEDITERRANEAN. See: Heifetz. Modern Violin Transcriptions.

BEECHAM, BETTY—pianist

See: Delius. Delius Society Set.

BEECHAM, SIR THOMAS—conductor

See: Berlioz. Le Corsaire Overture.

Berlioz. The Trojans: Royal Hunt and Storm Music.
Borodin. Prince Igor Overture.

Delius. Brigg Fair.

Delius. Delius Society Set.

Handel. The Messiah.

Mozart. Eine kleine Nachtmusik.

Mussorgsky. Khovantchina: Dance of the Persian Slaves.

[RECORDED MUSIC

Saint-Saëns. Omphale's Spinning Wheel.

Strauss, Richard. Feuersnot: Love Scene.

BEETHOVEN, LUDWIG VAN (1770-1827)

ADELAIDE, arr. by Liszt. Egon Petri, pianist. Columbia 72163-D. 1-12" record.

BATTLE SYMPHONY: Wellington's Victory at Vittoria, Op. 91, and King Stephen Overture, Op. 117. Janssen Symphony Orchestra of Los Angeles. Werner Janssen, conductor. Artist Record Set JS-14. 4-12" records.

CONCERTO NO. 2 IN B-FLAT MAJOR, Op. 19. William Kapell, pianist, with the NBC Symphony Orchestra. Vladimir Golschmann, conductor. Victor M-DM-1132. 4-12" records.

Final side: Brahms. Intermezzo in E major, Op. 116, No. 6.

CONCERTO IN D MAJOR FOR VIOLIN AND ORCHESTRA, Op. 61. Joseph Szigeti, violinist, and the Philharmonic-Symphony Orchestra of New York. Bruno Walter, conductor. Columbia MM-697. 5-12" records.

FOLK DANCE. See: Heifetz. Violin Encores.

KING STEPHEN OVERTURE. See: Beethoven. Battle Symphony.

QUARTET NO. 7 IN F MAJOR, Op. 59, No. 1. The Paganini Quartet. Victor M-DM-1151. 5-12" records.

Final side: Mozart. Quartet No. 17 in B-flat major, K. 458: Minuet.

QUARTET NO. 8 IN E MINOR, Op. 59, No. 2. The Paganini Quartet. Victor M-DM-1152. 4-12" records.

QUARTET NO. 9 IN C MAJOR, Op. 59, No. 3. The Paganini Quartet. Victor M-DM-1153. 4-12" records.

Final side: Mozart. Quartet No. 21 in G major, K. 575: Minuet.

SONATA NO. 23 IN F MINOR, Op. 57, "Appassionata." Rudolf Serkin, pianist. Columbia MM-711. 3-12" records.

SYMPHONY NO. 3 IN E-FLAT MAJOR, Op. 55, "Eroica." Boston Symphony Orchestra. Serge Koussevitzky, conductor. Victor M-DM-1161. V-DV-8. 6-12" records.

SYMPHONY NO. 4 IN B-FLAT MAJOR, Op. 60. Cleveland Orchestra. George Szell, conductor. Columbia MM-717. 4-12" records.

SYMPHONY NO. 9 IN D MINOR, Op. 125, "Choral." Boston Symphony Orchestra. Serge Koussevitzky, conductor. Berkshire Music Festival Chorus. Robert Shaw, director. Soloists: Frances

Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor; James Pease, bass-baritone. Victor M-DM-1190. V-DV-12. 8-12" records.

BELLEZZA, VINCENZO—conductor

See: Verdi. *La Traviata*: Drinking Song.

BERG, ALBAN (1885-1935)

LYRIC SUITE. Galimir String Quartet. Vox Set 181. 4-12" records.

WOZZECK. Excerpts. Charlotte Boerner, soprano, with Janssen Symphony Orchestra of Los Angeles. Werner Janssen, conductor. Artist Record Set JS-12. 2-12" records.

BERGLUND, JOEL—baritone

See: Mozart. *Don Giovanni*: Madamina.

Wagner. *Tannhäuser*: Blick'ich umher.

BERKOWITZ, SOL—pianist

See: Brahms. Sonata in F major, Op. 99.

BERKSHIRE FESTIVAL CHORUS

[RECORDED MUSIC

See: Beethoven. Symphony No. 9.

BERLIOZ, HECTOR (1803-1869)

LE CORSAIRE OVERTURE, Op. 21. Royal Philharmonic Orchestra. Sir Thomas Beecham, conductor. Victor 11-9955. 1-12" record.

DAMNATION OF FAUST: D'amour L'ardente flamme. Rose Bampton, soprano, with RCA Victor Orchestra. Wilfred Pelletier, conductor. Victor 12-0015. 1-12" record.

DAMNATION OF FAUST: Natur immense. See: Jobin. Romantic Arias from French Operas.

ROMEO AND JULIET, Op. 17. NBC Symphony Orchestra. Arturo Toscanini, conductor. Victor M-DM-1160. V-DV-7. 3-12" records.

THE TROJANS, Act III: Royal Hunt and Storm; March. London Philharmonic Orchestra. Sir Thomas Beecham, conductor. Victor M-DM-1141. 3-12" records.

Final side: Borodin. Price Igor Overture.

BERNSTEIN, LEONARD (1918-)

FACSIMILE. RCA Victor Orchestra. Leonard Bernstein, conductor. Victor M-DM-1142. 2-12" records.

BERNSTEIN, LEONARD—conductor

See: Stravinsky. L'Histoire du soldat.

BERNSTEIN, LEONARD—pianist

See: Ravel. Concerto for Piano and Orchestra.

BIGGS, E. POWER—organist

See: Bach. Organ Music.

BIZET, GEORGES (1838-1875)

CARMEN: La fleur que tu m'avais jetée. Charles Dalmorès, tenor, with orchestra. (Recorded in 1912). Victor Heritage Series 15-1013. 1-12" record.

CARMEN: La fleur que tu m'avais jetée. James Melton, tenor, with RCA Victor Orchestra. Jean Paul Morel, conductor. Victor 10-1329. 1-10" record.

Reverse side: Flotow. Martha: M'appari.

CARMEN: Micaëla's Air. Licia Albanese, soprano, with RCA Victor Orchestra. Victor 12-0014. 1-12" record.

Reverse side: Flotow. Martha: M'appari del passato.

CARMEN: Toreador Song. Robert Merrill, baritone, with RCA Victor Chorale and Orchestra. Robert Shaw and Erich Leins-

dorf, conductors. Victor 11-9794. 1-12" record.

Reverse side: Verdi. *La Traviata*: Di Provenza il mas.

LES PECHEURS DE PERLES. De mon amie. See: Lugo. French Opera Arias.

BLITZSTEIN, MARC (1905-)

Music from "Show." See: American Composers.

BLOCH, ERNEST (1880-)

STRING QUARTET NO. 2. Stuyvesant String Quartet. International Records 302. 4-12" records.

BOCCHERINI, LUIGI (1743-1805)

QUARTET IN E MAJOR: Minuet. Boston Pops Orchestra, Arthur Fiedler, conductor. Victor 10-1418. 1-10" record.

Reverse side: Bolzoni. Minuet.

BOERNER, CHARLOTTE—soprano

See: Berg. *Wozzeck*. Excerpts.

BOIELDIEU, FRANCOIS (1775-1834)

THE CALIPH OF BAGDAD. Overture. London Symphony Orchestra. Muir Mathieson, conductor. Columbia 72237-D. 1-12" record.

BORTO, ARRIGO (1842-1918)

MEFISTOFELE: L'Altra notte in fonda al mare. Licia Albanese, soprano. Victor 11-9848. 1-12" record.

Reverse side: Leoncavallo. *Pagliacci*: Ballatella.

BOLZONI, GIOVANNI (1841-1919)

MINUET. Boston Pops Orchestra.

Arthur Fiedler, conductor. Victor 10-1418. 1-10" record.

Reverse side: Boccherini. Minuet.

BORODIN, ALEXANDER
(1834-1887)

PRINCE IGOR. Overture. See: Berlioz. *The Trojans*.

BORONAT, OLYMPIA—soprano

See: Donizetti. *Don Pasquale*. So anch'io la virtu magica.

BOSTON POPS ORCHESTRA

See: Anderson. *Chicken Reel*. Boccherini. Minuet.

Dvořák. *Husitska Overture*. Glazunov. Music from Raymonda.

Khachaturian. *Masquerade*. Liszt. *Hungarian Rhapsody No. 9*.

Offenbach. *Gaieté parisienne*.

Rossini - Britten. *Matinées musicales*.

Schubert. Symphony No. 5
 Schumann. Abendlied.
 Straus, Johann. Die Fledermaus. Overture.
 Strauss, Joseph. Music of the Spheres.
 Suppé. Light Cavalry Overture.
 Tchaikovsky. Nutcracker Suite No. 2.

BOSTON SYMPHONY ORCHESTRA

See: Bach. Brandenburg Concerto No. 6.
 Bach. Suites No. 2 and 3.
 Beethoven. Symphony No. 3.
 Beethoven. Symphony No. 9.
 Hanson. Symphony No. 3.
 Haydn. Symphony No. 94 in G major.
 Prokofieff. Romeo and Juliet, Ballet Suite No. 2.
 Ravel. Pavane.
 Ravel. Rapsodie espagnole.
 Schubert. Symphony No. 5.
 Shostakovich. Symphony No. 9.
 Sibelius. Maiden with the Roses.
 Tchaikovsky. Francesca da Rimini.
 Wagner. Parsifal: Prelude and Good Friday Spell.
 Weber. Oberon. Overture.

BRAHMS, JOHANNES (1833-1897)

FANTASIEN, Op. 116. Leonard Shure, pianist. Vox Set 178. 4-10" records.

FELDEINSAMKEIT. Lotte Lehmann, soprano, with Paul Ulanowsky at the piano. Victor 10-1405. 1-10" record.

Reverse side: Brahms. Der Kranz; Der Schmied.

A GERMAN REQUIEM, RCA Victor Chorale. Robert Shaw, conductor. Soloists: Eleanor Steber, soprano; James Pease, bass-baritone. Victor M-DM-1236. DV-20. 9-12" records.

HUNGARIAN DANCE NO. 1 IN G MINOR, arr. by Stokowski. Hollywood Bowl Symphony Orchestra. Leopold Stokowski, conductor. Victor 10-1302. 1-10" record. Reverse side: Dolan. A Message for Liza.

INTERMEZZO IN E MAJOR, Op. 116, No. 6. See: Beethoven. Concerto No. 2 in B-flat major.

ULLABY. See: Lehmann. Selections from Big City.

QUARTET IN B-FLAT MAJOR, Op. 67. The Guilet Quartet. Vox Set 208. 4-12" records.

QUINTET IN B MINOR, Op. 115. Stuyvesant Quartet, with Alfred Gallodoro, clarinetist. International Records 303. 4-12" records.

SYMPHONY NO. 2 IN D MAJOR, Op. 73. Philharmonic-Symphony Or-

RECORDED MUSIC]

[491

chestra of New York. Artur Rodzinski conductor. Columbia MM-725. 5-12" records.

SONATA IN F MAJOR, Op. 99, for 'cello and piano. Gregor Piatigorsky, 'cellist, and Ralph Berkowitz, pianist. Columbia MM-590. 4-12" records.

Final side: Nardini. Sonata in C major: Lento.

SONATA NO. 3 IN D MINOR, Op. 108, for violin and piano. Isaac Stern, violinist, and Alexander Zakin, pianist. Columbia MM-730. 3-12" records.

VARIATIONS ON A THEME BY PAGANINI. Jakob Gimpel, pianist. Vox Set. 209. 2-12" records.

WALTZ IN A-FLAT MAJOR, Op. 39, and **INTERMEZZO IN A MAJOR**, Op. 118, No. 2. Oscar Levant, pianist. Columbia 72372-D. 1-12" record.

Reverse side: Schumann. *Träumerei*.

ZIGEUNERLIEDER, Op. 103. Lotte Lehmann, soprano, with Paul Ulanowsky at the piano. Victor M-DM-1188. 2-10" records. \$2.50.

BRAILOWSKY, ALEXANDER — pianist

See: Chopin. Etudes.

Chopin. Fantasie-Impromptu in C-sharp minor.

BRAIN, DENNIS—horn

See: Mozart. Concerto No. 4 in E-flat major.

BRICE, CAROL—contralto

See: Bach. Sacred Arias.

BRITTON, BENJAMIN (1913-)

THE YOUNG PERSON'S GUIDE TO THE ORCHESTRA, Op. 34. Liverpool Symphony Orchestra. Sir Malcolm Sargent, conductor. Columbia MM-703. 3-12" records. Final side: Bach. Suite No. 3 in D major: Air.

BRUCH, MAX (1838-1920)

SCOTTISH FANTASY, Op. 46. Jascha Heifetz, violinist, with Stanley Chaloupka at the harp and the RCA Victor Orchestra. William Steinberg conductor. Victor M-DM-1183. V-DV-11. 3-12" records.

BRULL, IGNAZ (1846-1907)

THE GOLDEN CROSS: Bombardon's Song. Otto Goritz, baritone, with orchestra. (Recorded in 1913). Victor Heritage Series 15-1030. 1-12" record.

Reverse side: Wagner. *Tannhäuser*. Wolfram's Ansprache.

BUFFALO PHILHARMONIC ORCHESTRA

See: Shostakovich. Symphony No. 7.

BUDAPEST STRING QUARTET

See: Mozart. Quintet in D major for Strings.

BUSCH, ADOLF—conductor

See: Dvořák. Notturno.

Handel. Concerti Grossi.

BUSCH CHAMBER PLAYERS

See: Dvořák. Notturno.

Handel. Concerti Grossi.

BUSCH, FRITZ—conductor

See: Wagner. Wagnerian Excerpts.

Wagner. Tristan und Isolde: Love Duet.

BUXTEHUDE, DIETRICH (1637-1707)

ORGAN MUSIC. Carl Weinrich, organist. Musicraft Set 40. 4-12" records.

Contents: Toccata in F major; Ich ruf' zu dir, Herr Jesu Christ; Lobt Gott, ihr Christen, allzugleich; Wie schön leuchtet der Morgenstern.

BYRD, WILLIAM (1543-1623)

MOTETS. Harvard Glee Club and Radcliffe Choral Society. G. Wal-

lace Woodrich, conductor. Technicord T-11. 3-12" records.

Contents: Justorum animae; Non vos relinquam orphanos; Sacerdotes Domini.

Final side: Byrd. Miserere and Fantasia. Putnam Aldrich, harpsichordist.

CADMAN, CHARLES WAKEFIELD
(1881-1947)

AT DAWNING. See: Gorin. An Igor Gorin Program.

FROM THE LAND OF THE SKY-BLUE WATER. See: Grofé. Mississippi Suite.

CAGE, JOHN (1912-)

THREE DANCES. Maro Ajemian and William Masselos, duo-pianists. Disc Set 877. 3-12" records.

CARNEGIE POPS ORCHESTRA

See: Pierné. Entrance of The Little Fauns. Waldteufel. España Waltz.

Wolf-Ferrari. Jewels of the Madonna: Dance of the Camorristi.

CARUSO, ENRICO—tenor

See: Verdi. Aïda: Aïda a Metogliesti.

Verdi. Rigoletto: Quartet.

CASADESUS, ROBERT—pianist

See: Chopin. Sonata No. 2 in B-flat minor.

Debussy. Sonata No. 3 for Violin and Piano.

Franck. Sonata in A major.

Ravel. Concerto for the Left Hand.

CASADESUS, GABY—pianist

See: Ravel. Piano Music.

CASE, RUSS—conductor

See: Kleinsinger. The Brooklyn Baseball Cantata.

CASSADO, GASPAR (1897-)

Requiebros. Edmund Kurtz, 'cellist, with Artur Balsam at the piano. Victor 11-9953. 1-12" record.

Reverse side: Handel. Larghetto.

CASTELNUOVO-TEDESCO, MARIO (1895-)

NOAH'S ARK. See: Genesis Suite.

SEA MURMURS; also Flight of the Bumblebee, by Rimsky-Korsakov. Jascha Heifetz, violinist, with Emanuel Bay at the piano. Victor 10-1328. 1-10" record.

Reverse side: Sarasate. Zapateado.

TANGO. See: Heifetz. Modern Violin Transcriptions.

CHAMONNIERES, JACQUES CHAMPION DE (1602-1672)

SARABANDE IN D MINOR. See: Landowska. A Treasury of Harpsichord Music.

CHERKASSY, SHURA—pianist

See: Liszt. Hungarian Rhapsodies.

Tchaikovsky. Concerto No. 2 in G major.

CHICAGO SYMPHONY ORCHESTRA

See: Franck. Psyché.

Franck. Redemption. Morceau symphonique.

Handel. Water Music.

Khachaturian. Gayne, Ballet Suite No. 1.

Mendelssohn. Concerto in E minor for Violin and Orchestra.

Smetana. The Bartered Bride. Overture.

Strauss, Richard. Burleske in D minor.

Tchaikovsky. Concerto in D major for Violin and Orchestra.

CHOPIN, FREDERIC (1810-1849)

BALLADE NO. 1 IN C MINOR. See: Horowitz. Chopin-Liszt Album.

BALLADE NO. 3 IN A-FLAT MAJOR, Op. 47. Guioman Novaēs, pian-

[RECORDED MUSIC

ist. Columbia 72345-D. 1-12" record.

ETUDES. Alexander Brailowsky, pianist. Victor M-MM-1171. 8-12" records.

FANTAISIE-IMPROPTU, Op. 66. Alexander Brailowsky, pianist. Victor 12-0016. 1-12" record.

Reverse side: Chopin. Nocturne in E-flat major, Op. 9, No. 2.

NOCTURNE IN F-SHARP MAJOR, Op. 15, No. 2. See: Horowitz. Chopin-Liszt Album.

SONATA NO. 2 IN B-FLAT MINOR, Op. 35. Robert Casadesus, pianist. Columbia MM-698. 3-12" records.

Final side: Chopin. Mazurka in A minor, Op. 17, No. 4.

CHRISTIANSEN, F. MELIUS
(1871-)

LOST IN THE NIGHT. See: St. Louis A Cappella Society. A Cappella Classics.

ULLABY ON CHRISTMAS EVE. See: St. Louis A Cappella Society. A Cappella Classics.

CILEA, FRANCESCO (1866-)

L'ARLESIANA: Lamento di Féderico. See: Tagliavini. Tagliavini Sings Operatic Arias.

CIMARA, PIETRO—conductor

See: Puccini. La Bohème: Musetta's Waltz.
Rossini. Rossini Arias.

CINCINNATI SYMPHONY ORCHESTRA

See: Schumann. Symphony No. 4.

CITY OF BIRMINGHAM ORCHESTRA

See: Thomas. Raymond Overture.

CLEVELAND ORCHESTRA

See: Beethoven. Symphony No. 4.
Dvořák. Symphony No. 1.
Mozart. Minuet, K. 409.

COATES, ERIC (1886-)

DANCING NIGHTS VALSE. London Symphony Orchestra. Eric Coates, conductor. Columbia 17514-D. 1-10" record.

THE THREE BEARS. London Symphony Orchestra. Eric Coates, conductor. Columbia 72236-D. 1-12" record.

COATES, ERIC—conductor
See: above.

COMPINSKY TRIO

See: Rachmaninoff. Elegiac Trio.
Toch. The Chinese Flute.

COPLAND, AARON (1900-)

DANZON CUBANO. Aaron Copland and Leo Smit, duo-pianists. Concert Hall Society AL (unlimited Release). 1-12" record.

RODEO: Four Dance Episodes. Dallas Symphony Orchestra. Antal Dorati, conductor. Victor M-DM-1214. 3-12" records.

Final side: Copland. Billy the Kid: Waltz.

RODEO: Hoe Down. See: Kaufman. Americana.

UKELELE SERENADE. See: Kaufman. Americana.

COUPERIN, FRANCOIS (LE GRAND) (1668-1733)

L'ARLEQUINE, and LES BARRICADES MYSTERIEUSES. See: Landowska. A Treasury of Harpsichord Music.

LES FASTES DE LA GRANDE ET ANCIENNE MENESTRANDISE, and LE TIC-TOC-CHOC; also Gavotte and Variations from Suite in A minor and La Poule, by Ramneau. Sylvia Marlowe, harpsichordist. Musicraft Set 84. 3-12" records.

SOEUR MONIQUE. See: Grandjany. Harp Music.

SUITE DU SIXIEME ORDRE. Paul Loyonnet, pianist. Concert Hall Society B-14. (Ltd. Ed.) 2-12" records.

SUITE NO. 2 IN A MINOR; also Suite in D minor, by Marais. Alfred Zinghera, viola da gamba, and Putnam Aldrich, harpsichordist. Technicord T-9. 5-10" records.

COWELL, HENRY (1897-)

JIG, AEOLIAN HARP, and ADVERTISEMENT. See: American Composers.

DALLAS SYMPHONY ORCHESTRA

See: Chopin. Concerto No. 1 in E-flat major.

Copland. Rodeo.

Strauss and Dorati. Music for the Ballet: Graduation Ball.

DALMORES, CHARLES—tenor

See: Bizet. Carmen: La fleur que tu m'avais jetée.

DEBUSSY, CLAUDE (1862-1918)

LE CHEVELURE, from Trois Chansons de Bilitis. See: Heifetz. Modern Violin Transcriptions.

CLAIR DE LUNE. Janssen Symphony Orchestra of Los Angeles. Werner Janssen, conductor. Artist Record UA-1003. 1-12" record.

CLAIR DE LUNE. Harry Sukman, pianist. Artist Record 3001. 1-12" record.

[RECORDED MUSIC

Reverse side: Gershwin. Rhapsody in Blue.

THE GIRL WITH THE FLAXEN HAIR. Jascha Heifetz, violinist, with Emanuel Bay at the piano. Victor 10-1324. 1-10" record.

Reverse side: Falla. Jota.

LEVANT PLAYS DEBUSSY. Oscar Levant, pianist. Columbia MM-710. 4-12" records.

Contents: Reflets dans l'eau; Serenade for the Doll; Minstrels; General Lavine-Eccentric; Two Arabesques; La Plus que lente; La Cathédrale engloutie.

PELLEAS ET MELISANDE: La Lotre de Geneviève and Duo de la fontaine. See: Teyte. Treasures from the Repertoire of Maggie Teyte.

IL PLEUR DANS MON COEUR. See: Heifetz. Violin Encores.

PRELUDES. Book II. E. Robert Schmitz, pianist. Victor M-1138. 6-10" records.

QUARTET IN G MINOR. Paganini Quartet. Victor M-DM-1213. V-DV-17. 4-12" records.

REVERIE. E. Robert Schmitz, pianist. Victor 12-0066. 1-12" record.

Reverse side: Ravel. Pavane pour une infante defunte.

SONATA NO. 2, for flute, viola, and harp. Laura Newell, harpist; Milton Katims, violist; John Wummer, flutist. Columbia MX-282. 2-12" records.

SONATA NO. 3, for violin and piano. Zino Francescatti, violinist. and Robert Casadesus, pianist. Columbia MX-280. 2-12" records.

Final side: Ravel. Berceuse.

DEFAUW, DESIRE—conductor

See: Franck. Psyché.

Franck. Redemption.

Handel. Water Music.

Mendelssohn. Concerto in E minor.

Smetana. The Bartered Bride. Overture.

Strauss, Richard. Burleske in D minor.

Tchaikovsky. Concerto in D major for Violin and Orchestra.

DELIBES, LEO (1836-1891)

LES FILLES DE CADIZ. See: Pons. Repeat Performance.

LAKME: Fantasia aux divin mensonges. See: Lugo. French Opera Arias.

DELIUS, FREDERICK (1862-1934)

BRIGG FAIR. Royal Philharmonic Orchestra. Sir Thomas Beecham, conductor. Victor M-DM-1185. V-DV-14. 2-12" records.

DELIUS SOCIETY SET. Betty Beecham, pianist, with the Royal Phil-

harmonic Orchestra and Luton Choir. Sir Thomas Beecham, conductor. Victor M-DM-1185. 6-12" records.

Contents: Concerto in C minor; A song of the High Hills; Marche Caprice.

OVERTURE. Janssen Symphony Orchestra of Los Angeles. Werner Janssen, conductor, Artist Record Set D-M-1206. 2-12" records.

SONATA NO. 1, for violin and piano. Louis Kaufman, violinist, and Theodore Saidenberg, pianist. Concert Hall Society Album AO (unlimited issue). 2-12" records.

DELLO JOIO, NORMAN (1913-)

TRIO, for flute, 'cello, and piano. Julius Baker, flutist; Daniel Saidenberg, 'cellist; Leonid Hambro, pianist. Concert Hall Society Album B-13. (Ltd. ed.). 2-12" records.

TWO PRELUDES. See: American Composers.

DE LUCIA, FERNANDO—tenor

See: Thomas. Mignon: Addio Mignon.

DE PAUR'S INFANTRY CHORUS

A CHORAL CONCERT (SONGS OF FAITH). Leonard dePaur, conduc-

tor. Columbia MM-709. 3-12" records.

Contents: Eili, Eili; Hospodi Polmilui, by Lvovsky; Deep River, arr. by dePaur; The Lord's Prayer, by Malotte.

DE PAUR, LEONARD—conductor
See: above.

DESTINN, EMMY—soprano

See: Puccini. Madama Butterfly.
Un Bel di vedremo.

DETT, ROBERT NATHANIEL
(1882-1943)

IN THE BOTTOMS. See: Grainger.
Favorite Piano Solos.

DI NAPOLI, OLYMPIA—soprano

See: Fauré. Songs.

DON COSSACK CHORUS

SONG ABOUT LIEUTENANT CHIK-CHIROFF, arr. by Serge Jaroff. Serge Jaroff, conductor. Columbia 4503-M. 1-10" record.

Reverse side: Song about Pakhom, arr. by Serge Paroff.

DONIZETTI, GAETANO (1797-1848)

DAUGHTER OF THE REGIMENT: Per viver vicino a Maria. John McCormack, tenor, with orchestra. (Recorded in 1910). Victor Heri-

tage Series 15-1015. 1-12" record.
Reverse side: Mozart. Don Giovanni: Il Mio tesoro.

DON PASQUALE. So anch'io la virtù magica. Olympia Boronat, soprano, with orchestra (Recorded in 1908). Victor Heritage Series 15-1023. 1-12" record.

Reverse side: Verdi. Rigoletto: tutte le feste al tempio.

L'ELISIR D'AMORE: Una Furtiva lagrima. See: Tagliavini. Tagliavini Sings Operatic Arias.

LA FAVORITA: A Tanto amor. Mattia Battistini, with orchestra. (Recorded in 1907). Victor Heritage Series 15-1010. 1-12" record.
Reverse side: Flotow. Martha: Il Mio Lionello.

LA FAVORITA: Balthazar's Curse. Marcel Journet, basso, with orchestra. (Recorded in 1917). Victor Heritage Series 15-1026. 1-12" record.

Reverse side: Adam. Le Châlet: Chanson militaire.

LA FAVORITA: O Mio Fernando. Nan Merriman, mezzo-soprano, with RCA Victor Orchestra. Victor 11-9793. 1-12" record.

LINDA DI CHAMOUNIX: O Luce di quest' anima. Marcella Sembrich, soprano, with orchestra. (Recorded in 1908). Victor Heritage Series 15-1027. 1-12" record.

Reverse side: Verdi. Ernani: Ernani ivolami.

LUCREZIA BORGIA: Brindisi. Ernestine Schumann-Heink, with orchestra. (Recorded in 1906). Victor Heritage Series 15-1012. 1-12" record.

Reverse side: Arditi. Bolero: Leggiero invisible.

DORATI, ANTAL—conductor

See: Chopin Concerto No. 1 in E-flat major.
Copland. Rodeo.

DORFMANN, ANIA—pianist

See: Liszt. Un Sospiro.
Schumann. Aufschwung.

DOURLEN, VICTOR CHARLES PAUL (1780-1864)

LES OLES DE FRERE PHILIPPE: Je sais attacher des rubans. See: Teyte. French Operatic Arias.

DRDLA, FRANZ (1868-)

SOUVENIR. See: Kostelanetz. Kostelanetz Favorites.

DRIGO, RICCARDO (1846-1930)

VALSE BLUETTE. Jascha Heifetz, violinist, with Emanuel Bay at the piano. Victor 10-1345. 1-10" record.

Reverse side: Godowsky, Alt Wien.

DUKAS, PAUL (1865-1935)

THE SORCERER'S APPRENTICE. Philadelphia Orchestra. Eugene Ormandy, conductor. Columbia 12584-D. 1-12" record.

DUNCAN, TODD—baritone

TODD DUNCAN RECITAL. With William Allen at the piano. Muisicraft Set 82. 4-10" records.

Contents: The Song of the Flea, by Mussorgsky; In the Silence of the Night, by Rachmaninoff; Oh, Bess, Where's My Bess and I Got Plenty of Nuttin', from Porgy and Bess, by Gershwin; Waters of Tralee, by Prentice; Omima; Ol' Man River, by Kern; Everytime I Feel the Spirit.

DUPARC, HENRI (1848-1933)

L'INVITATION AU VOYAGE. See: Pons. Chansons.

DUPRE, MARCEL (1886-)

Prelude and Fugue in G minor, Op. 7, No. 3. See: Fox. Organ Music.

DVORAK, ANTONIN (1841-1904)

HUSITSKA OVERTURE and THE MOLDAU, by Smetana. Boston Pops Orchestra. Arthur Fiedler, conductor. Victor M-DM-1210. 3-12" records.

NOTTURNO, for strings. Op. 40. Busch Chamber Players. Adolf Busch, conductor. Columbia 17513-D. 1-10" record.

QUARTET IN C MAJOR, Op. 61. Gordon String Quartet. Concert Hall Society B-12. (Ltd. Ed.). 4-12" records.

SLAVONIC FANTASY IN B MINOR, arr. by Kreisler. Mischa Elman, violinist, with Wolfgang Rosé at the piano. Victor 10-1408. 1-10" record.

Reverse side: Smetana. Aus der Heimat, No. 1.

SYMPHONY NO. 1 IN D MAJOR, Op. 60. Cleveland Orchestra. Erich Leinsdorf, conductor. Columbia M-MM-687. 5-12" records.

ELMAN, MISCHA—violinist

See: Dvořák. Slavonic Fantasy in B minor.

Mendelssohn. Concerto in E Minor.

ENESCO, GEORGES (1881-)

ROUMANIAN RHAPSODY NO. 1 IN A MAJOR, Symphony Orchestra. Leopold Stokowski, conductor. Victor 12-0069. 1-12" record.

FALLA, MANUEL DE (1876-1946)

EL AMOR BRUJO: Pantomime. See: Heifetz. Violin Encores.

EL AMOR BRUJO: Ritual Fire Dance. See: Kostelanetz. Kostelanetz Favorites.

EL AMOR BRUJO: Ritual Fire Dance and Dance of Terror. Arthur Rubinstein, pianist. Victor 10-1326. 1-10" record.

JOTA. Jascha Heifetz, violinist, with Emanuel Bay at the piano. Victor 10-1324. 1-10" record.

Reverse side: Debussy. The Girl With the Flaxen Hair.

LA VIDA BREVE: Spanish Dance No. 1, arr. by Kovacs. Bartlett and Robertson, duo-pianists. Columbia 17516-D. 1-10" record.

Reverse side: Lecuona. Andalucía: Malagueña.

FAURE, GABRIEL (1845-1924)

LA BONNE CHANSON: La Lune blanche luit dans les bois, and J'ai presque peur en vérité. See: Teyte. Treasures from the Repertoire of Maggie Teyte.

LES ROSES D'ISPAHAN and APRES UN REVE. See: Pons. Chansons.

SONGS. Isobel French, soprano, and Olympia di Napoli, soprano, with Paul Doguereau at the piano. Technicord T-7. 3-12" records.

Contents: Lydia; Le Plus doux chemin; Mandoline; Spleen; Aurore; Arpège; Prison; Nell; Diane, Séléné; Danseuses; Soir; Larmes.

FIEDLER, ARTHUR—conductor

See: Anderson. Chicken Reel. Boccherini. Minuet.

[RECORDED MUSIC

Dvořák. Husitská Overture. Glazunov. Music from Raymonda.

Khachaturian. Masquerade. Liszt. Hungarian Rhapsody No. 9.

Offenbach. Gaieté parisienne.

Rossini-Britten. Matinées musicales.

Schumann. Abendlied.

Strauss, Johann. Die Fledermaus. Overture.

Strauss, Joseph. Music of the Spheres.

Suppé. Light Cavalry Overture.

Tchaikovsky. Nutcracker Suite No. 2.

FIELD, JOHN (1782-1837)

NOCTURNE IN E MAJOR. Dennis Matthews, pianist. Columbia 72525-D. 1-12" record.

Reverse side: Nocturne in E minor. FIRKUSNY, RUDOLPH—pianist

See: Janáček. Concertino, for piano, strings, and wind instruments.

FIRST PIANO QUARTET

See: Paganini. La Campanella. Paderewski. Minuet in G major.

FLOTOW, FRIEDRICH VON (1812-1883)

MARTHA: Il Mio Lionello. Mattia Battistini, with orchestra. (Recorded in 1907.) Victor Heritage Series. 15-1010. 1-12" record.

Reverse side: Donizetti. La Favorita: A Tanto amor.

MARTHA: M'appari. James Melton, tenor, with RCA Victor Orchestra. Jean Paul Morel, conductor. Victor 10-1329. 1-10" record.

Reverse side: Bizet. **CARMEN:** La Fleur que tu m'avais jetée.

FOLDES, ANDOR—pianist

CONTEMPORARY AMERICAN PIANO MUSIC. Vox Set 174. 4-10" records.

Contents: Piano music by Samuel Barber, Paul Bowles, Aaron Copland, Roy Harris, Walter Piston, William Schuman, Roger Sessions, and Virgil Thomson.

Foss, LUKAS (1922-)

RONDO FANTASY: See American Composers.

FOURNET, JEAN—conductor

See: Lalo. Symphonie espagnole.

Fox, VIRGIL—organist

ORGAN MUSIC. Victor M-DM-1177. 5-12" records.

Contents: Fantasy in F minor, K. 608, by Mozart; Prelude and Fugue in G minor, Op. 7, No. 3, by Dupré; Sonata No. 1 in F minor, Op. 65, by Mendelssohn; Fugue à la Gigue in G major, by Bach.

FRANCESCATTI, ZINO—violinist

See: Debussy. Sonata No. 3, for violin and piano.

Franck. Sonata in A major.
Kreisler. Caprice Viennois.

FRANCISQUE, ANTOINE (c. 1570-1605)

Pavane et bransles. See: Grandjany. Harp Music.

FRANCK, CESAR (1822-1890)

LE CHASSEUR MAUDIT and **PSYCHE**. Chicago Symphony Orchestra. Désiré Defauw, conductor. Victor M-DM-1122. 4-12" records.

REDEMPTION: Morceau symphonique. Chicago Symphony Orchestra. Désiré Defauw, conductor. Victor 12-0187. 1-12" record.

PSYCHE and **LE CHASSEUR MAUDIT**. Chicago Symphony Orchestra. Désiré Defauw, conductor. Victor M-DM-1122. 4-12" records.

SONATA IN A MAJOR, for violin and piano. Zino Francescatti, violinist, and Robert Casadesus, pianist. Columbia MM-717. 4-12" records.

FRANZ, ROBERT (1815-1892)

ABENDS. See: Lail. Songs of Wagner, Gluck, and Franz.

DIE BLAUE FRUHLINGSAUGEN. See: Lail. Songs of Wagner, Gluck, and Franz.

DIE HELLE SONNE LEUCHTET. See: Lail. Songs of Wagner, Gluck, and Franz.

DAS MACHT DAS DUNKEL GRUNES

LAUB. See: Lail. Songs of Wagner, Gluck, and Franz.

STANDCHEN. See: Lail. Songs of Wagner, Gluck, and Franz.

FRENCH, ISOBEL—soprano

See: Fauré. Songs.

GADE, JACOB (1879-)

JALOUSIE. See. Kostelanetz. Kostelanetz Favorites.

GALIMIR QUARTET

See: Berg. Lyric Suite.

GANZ, RUDOLPH—pianist

See: MacDowell. Marionettes Suite.

GARBOUSOVA, RAYA—cellist

See: Barber. Sonata for Violoncello and Piano.

[RECORDED MUSIC

GENESIS SUITE

By various modern composers. Edward Arnold, narrator, and the Janssen Symphony Orchestra of Los Angeles. Werner Janssen, conductor. Artist Record Set JS-10. 5-12" records.

Contents: Creation, by Shilkret; Adam and Eve, by Tansman; Cain and Abel, by Milhaud; Noah's Ark, by Castelnuovo-Tedesco; The Covenant, by Toch; Babel, by Stravinsky; Postlude, by Schoenberg.

GERSHWIN, GEORGE (1898-1937)

PORGY AND BESS: It Ain't Necessarily So. See: Robeson. A. Robeson Recital of Popular Favorites.

PORGY AND BESS: Oh, Bess, Where's My Bess, and I Got Plenty of Nuttin'. See: Duncan. Todd Duncan Recital.

Rhapsody in Blue. Harry Sukman, pianist. Artist Record 3001. 1-12" record.

Reverse side: Debussy. Clair de lune.

GIMPEL, BRONISLAW—violinist

DANCES. With Artur Balsam at the piano. Vox Set 616. 4-12" records.

Contents: Roumanian Folk Dances, by Bartók; Danse russe, by Stravinsky; Mazurka-Dudziarz, by Wieniawski; Hebrew Dance, by Achron-Heifetz; A Dance Improvisation on a Hebrew Tune, by Achron; Jota-Navarra, by Sarasate

GIMPEL, JACOB—pianist

See: Brahms. Variations on a Theme by Paganini.

GIORDANO, UMBERTO (1867-)

ANDREA CHENIER: Come un bel dì di Maggio. Jussi Bjoerling, tenor, with orchestra. Nils Grevillius, conductor. Victor 10-1323. 1-10" record.

Reverse side: Verdi. Un Ballo in Maschera: Barcarola.

GLAZ, HERTA—contralto

See: Wagner. Tristan und Isolde: Love Duet.

GLAZUNOV, ALEXANDER (1865-1936)

MUSIC FROM RAYMONDA, Op. 57. Boston Pops Orchestra. Arthur Fiedler, conductor. Victor M-DM-1133. 4-12" records.

GLINKA, MICHAEL (1803-1857)

KAMARINSKAYA. Pittsburgh Symphony Orchestra. Fritz Reiner, conductor. Columbia 12715-D. 1-12" record.

RUSSLAN AND LUDMILLA OVERTURE. Philadelphia Orchestra. Eugene Ormandy, conductor. Columbia 19010-D. 1-10" record.

GLUCK, CHRISTOPH WILLIBALD (1714-1787)

DIE FRUHEN GRABER. See: Lail. Songs of Wagner, Gluck, and Franz.

DER JUNGLING. See: Lail. Songs of Wagner, Gluck, and Franz.

DIE NEIGUNG. See: Lail. Songs of Wagner, Gluck, and Franz.

ORFEO ED EURIDICE: Che farò senza Euridice. Nan Merriman, mezzo-soprano, with RCA Victor Orchestra. Freider Weissmann, conductor. Victor 12-0067. 1-12" record.

ORFEO ED EURIDICE: Dance of the Spirits. See: Mozart. Symphony No. 35, in D major, K. 385.

DIE PILGRIMME VON MEKKA (La Rencontre imprévue): Einen Bach, der fliesst. See: Lail. Songs of Wagner, Gluck, and Franz.

SCHLACTGESANG. See: Lail. Songs of Wagner, Gluck, and Franz.

DIE SOMMERNACHT. See: Lail. Songs of Wagner, Gluck, and Franz.

GODOWSKY, LEOPOLD (1870-1938)

ALT WIEN. Jascha Heifetz, violinist, with Emanuel Bay at the piano. Victor 10-1345. 1-10" record.

Reverse side: Drigo. Valse bluette.

[RECORDED MUSIC

GOLDSAND, ROBERT—pianist.

See: Liszt. Six Grand Etudes after Paganini.

Rachmaninoff. Variations on a Theme of Corelli.

Schumann. Fantasy in C major.

Schumann. Scenes from Childhood.

GOODMAN, AL—conductor

See: Munsel. A Patrice Munsel Program.

GOOSSENS, EUGENE—conductor

See: Schumann. Symphony No. 4.

GORDON STRING QUARTET

See: Dvořák. Quartet in C major.

Schumann. Quartet No. 3.

Stravinsky. Concertino for String Quartet.

GORIN, IGOR—baritone

AN IGOR GORIN PROGRAM. With orchestra. Maximilian Pilzer, conductor. Victor M-1125. 3-10" records.

Contents Dark Eyes; The Volga Legend; At Dawning, by Cadman; One Alone, by Romberg; Play, Gypsies, Dance, Gypsies, by Kalman; Song of the Open Road, by Malotte.

GORITZ, OTTO—baritone

See: Brüll. The Golden Cross: Bombardon's Song.

GOULD, MORTON (1913-)

INTERPLAY, for piano and orchestra (American Concertette). Morton Gould, pianist, with the Robin Hood Dell Orchestra. Morton Gould, conductor. Columbia MX-289. 2-12" records.

MINSTREL SHOW. Minneapolis Symphony Orchestra Dimitri Mitropoulos, conductor. Victor 11-9654. 1-12" record.

GOUNOD, CHARLES (1818-1893).

FAUST: Ballad of the King of Thule. Eleanor Steber, soprano, with RCA Victor Orchestra. Jean Paul Morel, conductor. Victor 11-9838. 1-12" record.

Reverse side: Faust: Jewel Song.

FAUST: Cavatina. See: Lugo. French Opera Arias.

FAUST: Jewel Song. Blanche Arral. soprano, with orchestra (Recorded in 1909). Victor Heritage Series 15-1016. 1-12" record.

Reverse side: Verdi. I Lombardi: Polonaise.

FAUST: Salut! O mon dernier matin. See: Lugo. French Opera Arias.

FAUST: Trio. Nellie Melba, soprano; John McCormack, tenor;

G. Mario Sammarco, baritone; with orchestra. (Recorded in 1910). Victor Heritage Series 15-1019. 1-12" record.

Reverse side: Verdi. Rigoletto. Quartet.

ROMEO ET JULIETTE. Ah! lève-toi, soleil. Charles Dalmorès, tenor, with orchestra. (Recorded in 1912). Victor Heritage Series, 15-1013. 1-12" record.

Reverse side: Bizet. Carmen. La fleur que tu m'avais jetée.

ROMEO ET JULIETTE. Ah! lève-toi, soleil. See: Jobin. Romantic Arias from French Operas.

GRAINGER, PERCY (1882-)

Country Gardens. See: Grainger, pianist.

Londonderry Air. See: Grainger, pianist.

Molly on the Shore. See: Grainger, pianist.

My John. See: Grainger, pianist. One More Day. See: Grainger, pianist.

GRAINGER, PERCY—pianist

Favorite Piano Solos. Decca Set A-586. 3-10" records.

Contents: Molly on the Shore, by Grainger; Londonderry Air, arr. by Grainger; Country Gardens, by Grainger; One More Day, by Grainger; My John, by Grainger; In the Bottoms, by

Dett; Lento, Danse nègre, Cherry Ripe, by Scott.

GRANDJANY, MARCEL—harpist

HARP MUSIC. With RCA Victor Chamber Orchestra. Jean Paul Morel, conductor. Victor M-DM-1201. 3-12" records.

Contents: Concerto for Harp and Orchestra, by Handel; Pavane et bransles, by Francisque; Aria and Rigaudon, by Kirchoff; Soeur Monique, by Couperin.

GREEN, RAY (1909-)

HOLIDAY FOR FOUR. Maxine Furman, pianist; Abraham Weiss, violist; Alfred Peterson, clarinetist; and Adolph Weiss, bassoonist: Alco AR-102. 2-12" records.

GREENHOUSE, BERNARD—cellist

See: Ravel. Sonata for Violin and Piano.

GRETCHANINOFF, ALEXANDER (1864-)

OUR FATHER, arr. by Kimball. See: St. Louis A Cappella Society. A Cappella Classics.

GRETRY, ANDRE (1741-1813)

LE TABLEAU PARLANT: Vous étiez ce que vous n'êtes plus. See: Teyte. French Operatic Arias.

ZEMIRE ET AZOR. Les Fauvette avec ses petits. See: Pons. Operatic Arias.

ZEMIRE ET AZOR: Rose chérie. See: Teyte. French Operatic Arias.

GREVILLIUS, NILS—conductor

See: Giordano. Andrea Chenier:
Come un bel dì di Maggio.

GRIEG, EDVARD (1843-1907)

CONCERTO IN A MINOR, Op. 16, for piano and orchestra. Oscar Levant, pianist, with the Philharmonic-Symphony Orchestra of New York. Efrem Kurtz, conductor. Columbia MM-741. MMV-741. 4-12" records.

Final side: Rachmaninoff. Prelude in E-flat major.

PEER GYNT: Solvejg's Song. See: Munsel. A Patrice Munsel Program.

PEER GYNT SUITE, No. 1, Op. 46. Philadelphia Orchestra. Eugene Ormandy, conductor. Columbia MX-291. 2-12" records.

SIGURD JORSALFAR: Homage March, Op. 56. No. 3. The Hallé Orchestra. Constant Lambert, conductor. Columbia 72517-D. 1-12" record.

GROFE, FERDE (1892-)

MISSISSIPPI SUITE. Andrè Kostelanetz and his Orchestra. Columbia MX-284. 2-12" records.

Final side: Cadman. From the Land of the Sky-Blue Water.

GRUBER, FRANZ XAVER (1787-1863)

SILENT NIGHT, HOLY NIGHT. Lotte Lehmann, soprano, with RCA Victor Chamber Orchestra. Richard Lert, conductor. Victor 10-1367. 1-10" record.

Reverse side: Adeste Fideles.

SILENT NIGHT, HOLY NIGHT. James Melton, tenor, with RCA Victor Orchestra. Frank Black, conductor. Victor 10-1356. 1-10" record.

Reverse side: Adeste Fideles.

GUILET QUARTET

See: Brahms. Quartet in B-flat major.
Hindemith. Quartet No. 4.

HAHN, REYNALDO (1874-1947)

MOZART: Air des adieux and Etre adore. See: Teyte. Treasures from the Repertoire of Maggie Teyte.

HALFFTER, ESCRICHE ERNESTO (1905-)

DANZA DE LA GITANA. See: Heifetz. Modern Violin Transcriptions.

HALLE ORCHESTRA

See: Grieg. Sigurd Jorsalfar.
Mozart. Concerto No. 4 for
Horn and Orchestra.

HANDEL, GEORGE FREDERIC
(1685-1759)

CONCERTO FOR HARP AND ORCHESTRA. See: Grandjany. Harp Music.

CONCERTO IN B MINOR, for viola and orchestra, arr. by Henri Casadesus. William Primrose, violist, with the RCA Victor Orchestra. Frieder Weissmann, conductor. Victor M-DM-1131. 3-12" records.

Final side: Kreisler. Praeludium and Allegro.

CONCERTI GROSSI, Op. 6. Busch Chamber Players. Adolf Bush, conductor. Three Volumes. Columbia M-MM-685. 25-12" records.

THE HARMONIOUS BLACKSMITH. See: Landowska. A Treasury of Harpsichord Music.

LARGHETTO. Edmund Kurtz, 'cellist, with Artur Balsam at the piano. Victor 11-9953. 1-12" record.

Reverse side: Cassadó. Requiebros.

THE MESSIAH. Luton Choral Society and Special Choir, and the Royal Philharmonic Orchestra. Sir Thomas Beecham, conductor. Soloists: Elsie Suddaby, soprano; Marjorie Thomas, contralto; Heddie Nash, tenor; Trevor Antony, basso; Herbert Dawson, organist. Two volumes. Victor M-DM-1194. 21-12" records.

THE MESSIAH: Christmas Music. Symphony Orchestra. Leopold Stokowski, conductor. Victor 11-9837. 1-12" record.

Reverse side: Russian Christmas (traditional).

WATER MUSIC. Chicago Symphony Orchestra. Désiré Defauw, conductor. Victor M-DM-1208. 4-12" records.

Final side: Handel. Xerxes: Largo.

HANSON, HOWARD (1896-)

SYMPHONY NO. 3 IN A MINOR. Boston Symphony Orchestra. Serge Koussevitzky, conductor. Victor M-DM-1170. 5-12" records.

HARVARD GLEE CLUB

See: Byrd. Motets.

HAYDN, FRANZ JOSEPH (1732-1809)

SONATA IN G MAJOR, for flute and piano. René Le Roy, flutist, and Paul Loyonnet, pianist. Concert Hall Society B-8. (Ltd. Ed.) 2-12" records.

SYMPHONY NO. 94 IN G MAJOR, "SURPRISE." Boston Symphony Orchestra. Serge Koussevitzky, conductor. Victor M-DM-1155. 3-12" records.

HEIFETZ, JASCHA—violinist

MODERN VIOLIN TRANSCRIPTIONS. Emanuel Bay at the piano. Victor M-1126. 4-10" records.

Contents: Tango, by Castelnuovo-Tedesco; Mediterranean, by Bax; Presto, by Poulenc; Valse nobles et sentimentales, by Ravel; Le Chevelure, by Debussy; Fairy Tale, by Medtner; Etude-Tableau, by Rachmaninoff; Danza de la Gitana, by Halffter.

Violin Encores. Emanuel Bay at the piano. Victor M-1158. 4-10" records.

Contents: Tango, by Castelnuovo-by Debussy; Tango, by Poldowsky; Gavottes I and II, from English Suite No. 6 in D minor, by Bach; Folk Dance, by Beethoven; Pantomime, from El Amor Brujo, by Falla; Cantilena Asturiana, by Nin; Corcovado, from Homesickness for Brazil, by Milhaud; Scherzo, by Mendelssohn; Tempo di valse, from Concerto in A minor, by Arensky.

See: Bach. Concerto in D minor for Two Violins and Orchestra.

Bruch. Scottish Fantasy.

[RECORDED MUSIC

Debussy. The Girl with the Flaxen Hair.

Falla. Jota.

Godowsky. Alt Wien.

Ponce. Estrellita.

Prokofieff. Gavotta and March.

HELM, EVERETT (1913-)

COMMENT ON TWO SPIRITUALS.

See: Kaufman. Americana.

HENDL, WALTER—conductor

See: Tchaikovsky. Songs.
Waldteufel. España Waltz.

HEYNE, WILLIAM B.—conductor

See: St. Louis A Cappella Society. A Cappella Classics.

HINDEMITH, PAUL (1895-)

QUARTET NO. 4, OP. 32. Guilet String Quartet. Concert Hall Society 2-B. (Ltd. Ed.) 3-12" records.

SONATA FOR 'CELLO ALONE. Kurt Reher, 'cellist. Alco AR-101. 1-12" record.

SONATA NO. 2 FOR PIANO, and SONATA IN F MINOR, by Mozart. Jacques Abram, pianist. Musicraft Set 89. 3-12" records.

SONATA FOR VIOLA D'AMORE AND PIANO, Op. 25, No. 2. Milton Thomas, viola d'amore, with Sara Compinsky at the piano. Alco Set AC-204. 2-12" records.

HOLLYWOOD BOWL SYMPHONY ORCHESTRA

See: Brahms. Hungarian Dance No. 1.

Strauss, Johann. Die Fledermaus. Waltzes.

HOMER, LOUISE—contralto

See: Meyerbeer. Les Huguenots: Nobil signors, salut!

Verdi. Aïda: Aïda e me togliesti.

HOOK, JAMES (1746-1827)

Bright Phoebus. Marian Anderson, contralto, with Franz Rupp at the piano. Victor 10-1300. 1-10" record.

Reverse side: Thomas, Christopher. Oh! Men from the Fields.

HORNE, WILLIAM—tenor

See: Weill. Four Walt Whitman Songs.

HOROWITZ, VLADIMIR—pianist CHOPIN-LISZT ALBUM. Victor M-DM-1165. 3-12" records.

Contents: Ballade No. 1 in G minor, Nocturne in F-sharp major, Op. 15,

No. 2, by Chopin; Au Bord d'une source and Hungarian Rhapsody No. 6, by Liszt.

HOVHANESS, ALAN (1911-)

LOUSADZAK and TZAIKERK. (1) Maro Ajemian, pianist, with orchestra. Alan Hovhaness, conductor. (2) Anahid Ajemian, violinist, Philip Kaplan, flutist, with orchestra. Alan Hovhaness, conductor. Disc Set 876. 3-12" records.

HUDDERSFIELD CHORAL SOCIETY

See: Mendelssohn. Elijah.

HUMPERDINCK, ENGELBERT (1854-1921)

HANSEL AND GRETEL. (A Metropolitan Opera Association Production). Risë Stevens, Nadine Conner, Thelma Votipka, John Brownlee, and Metropolitan Opera Chorus and Orchestra. Max Rudolf, conductor. Columbia MOP-26. 12-12" records.

IBERT, JACQUES (1890-)

ESCALES. San Francisco Symphony Orchestra. Pierre Monteux, conductor. Victor M-DM-1173. V-DV-10. 2-12" records.

INDIANAPOLIS SYMPHONY ORCHESTRA

[RECORDED MUSIC

See: Tchaikovsky. Symphony No. 1.

IPPOLITOV-IVANOV, MICHAEL
(1859-1935)

CAUCASIAN SKETCHES: In the Village. See: Khachaturian. Masquerade. Philharmonic-Symphony Orchestra of New York.

ITURBI, JOSE—pianist

See: Saint-Saëns. Allegro appassionata.

Schumann. Arabesque.

Tchaikovsky. June (Barcarolle in G minor).

JACOBY, JOSEPHINE—contralto

See: Verdi. Rigoletto. Quartet.

JANACEK, LEOS (1854-1928)

CONCERTINO FOR PIANO, STRINGS, AND WIND INSTRUMENTS. Rudolf Firkusny, pianist, with ensemble. Concert Hall Society B-10. (Ltd. Ed.) 2-12" records.

JANSSEN SYMPHONY ORCHESTRA OF LOS ANGELES

See: Bach. Toccata and Fugue in D minor.

Beethoven. Battle Symphony.

Berg. Wozzeck: Excerpts.

Debussy. Clair de lune.

Delius. Overture.

Liadov. The Enchanted Lake.

Ravel. Bolero.

Sibelius. The Swan of Tuonela.

JANSSEN, WENNER—conductor

See: Bach. Toccata and Fugue in D minor.

Beethoven. Battle Symphony.

Berg. Wozzeck: Excerpts.

Debussy. Clair de lune.

Delius. Overture.

Liadov. The Enchanted Lake.

Ravel. Bolero.

Sibelius. The Swan of Tuonela.

JAROFF, SERGE—conductor

See: Don Cossack Chorus.

JOBIN, RAOUL—tenor

ROMANTIC ARIAS FROM FRENCH OPERAS. Metropolitan Opera Association. Wilfred Pelletier, conductor. Columbia MM-696. 3-12" records.

Contents: O Paradiso, from L'Africaine, by Meyerbeer; Natur immense, from Damnation of Faust, by Berlioz; Adieu, donc, from Hérodiade, by Massenet; Pourquoi me réveiller, from Werther, by Massenet; Ah lève-toi, soleil, from Roméo et Juliette, by Gounod; Vision fugitive, from Manon, by Massenet.

JONAS, MARYLA—pianist

See: Schubert. Impromptu in G major, Op. 90, No. 3.

Schumann. Scenes of Childhood.

JOURNET, MARCEL—basso

See: Adam. Le Châlet: Chanson militaire.

KABALEVSKY, DMITRI (1904-)

COLAS BREUGNON OVERTURE. See: Tchaikovsky. Romeo and Juliet.

THE COMEDIANS. Philharmonic-Symphony Orchestra of New York. Efrem Kurtz, conductor. Columbia MX-295. 2-12" records.

KAPELL, WILLIAM—pianist

See: Beethoven. Concerto No. 2 for Piano and Orchestra.

KAPLAN, PHILIP—flutist

See: Hovhaness. Lousadzak.

KATIMS, MILTON—violist

See: Debussy. Sonata No. 2 for Flute, Viola, and Harp.

KAUFMAN, LOUIS—violinist

AMERICANA. With Annette Kaufman at the piano. Vox Set 627. 3-12" records.

Contents: Danza Brasiliana, by Triggs; Ukelele Serenade, and Hoe Down, from Rodeo, by Copland; Aria and Toccata in Swing, by McBride; Blues, by Still; Here's One, arr. by Still; Comment on Two Spirituals, by Helm.

See: Delius. Sonata No. 1.

Khachaturian. Concerto for Violin and Orchestra.

KETELBEY, ALBERT WILLIAM (1880-)

IN A MONASTERY GARDEN. See: Kostelanetz. Kostelanetz Favorites.

KHACHATURIAN, ARAM (1904-)

CONCERTO FOR VIOLIN AND ORCHESTRA. Louis Kaufman, violinist, with Santa Monica Symphony Orchestra. Jacques Rachmilovich, conductor. Concert Hall Society Album AN (unlimited release). 4-12" records.

CONCERTO FOR VIOLIN AND ORCHESTRA. David Oistrakh, violinist, with orchestra. Alexander Gauk, conductor. Mercury DM-10. 5-12" records.

GAYNE, Ballet Suite, No. 1. Chicago Symphony Orchestra. Artur Rodzinski, conductor. Victor M-DM-1212. 2-12" records.

GAYNE, Ballet Suite No. 1: Sabre Dance and Lullaby. Oscar Levant, pianist, with Columbia

[RECORDED MUSIC

Concert Orchestra. Lou Bring, conductor. Columbia 17521-D. 1-10" record.

GAYNE, Ballet Suite, No. 2. Philharmonic-Symphony Orchestra of New York. Efrem Kurtz, conductor. Columbia MX-292. 2-12" records.

MASQUERADE SUITE. Boston Pops Orchestra. Arthur Fiedler, conductor. Victor M-DM-1166. 3-12" records.

MASQUERADE SUITE. Philharmonic-Symphony Orchestra of New York. Leopold Stokowski, conductor. Columbia MM-729. 3-12" records.

Final side: Ippolitov-Ivanov. Caucasian Sketches: In the Village.

KIRCHOFF, GOTTFRIED (1685-1746)

ARIA AND RIGAUDON. See: Grandjany. Harp Music.

KIRKPATRICK, RALPH — harpsichordist

See: Bach. Sonatas for Harpsichord and Violin.

Scarlatti. Sonata for Harpsichord.

KIRSTEN, DOROTHY—soprano

See: Puccini. Manon Lescaut: In quelle trine morbide.

KLEINSINGER, GEORGE (1914-)

THE BROOKLYN BASEBALL CANTATA. Robert Merrill, baritone, with RCA Victor Orchestra and Chorus. Russ Case, conductor. Victor C-DC-42. 2-12" records.

KLEMPERER, OTTO—conductor

See: Bach. Brandenburg Concerto No. 1.

Bach. Brandenburg Concerto No. 2.

Bach. Brandenburg Concerto No. 3.

Bach. Brandenburg Concerto No. 4.

Bach. Brandenburg Concerto No. 5.

Bach. Brandenburg Concerto No. 6.

Mozart. Eine kleine Nachtmusik.

KLETSKI, PAUL—conductor

See: Tchaikovsky. Symphony No. 5.

KORNGOLD, ERICH WOLFGANG (1897-)

MUCH ADO ABOUT NOTHING: March. Jascha Heifetz, violinist, with Emanuel Bay at the piano. Victor 10-1314. 1-10" record. Reverse side: Ponce. Estrellita.

DIE TOTE STADT: Marietta's Lute Song. See: Stoska. Opera Arias.

KOSTELANETZ, ANDRE—conductor
KOSTELANETZ FAVORITES. Columbia M-MM-681. 4-12" records.

Contents: Jalousie, by Gade; Romance in E-flat major, by Rubinstein; In a Monastery Garden, by Ketelbey; The Rosary, by Nevin; Ritual Fire Dance, by Falla; Souvenir, by Drdla; The Swan, by Saint-Saéns; Yours Is My Heart Alone, by Lehar.

See: Grofé. Mississippi Suite.

Pons. Chansons.

Pons. Operatic Arias.

Rossini. William Tell Overture.

Tchaikovsky. Nutcracker Suite No. 1.

KOUSSEVITZKY, SERGE—conductor

See: Bach. Brandenburg Concerto No. 6.

Bach. Suites Nos. 2 and 3.

Beethoven. Symphony No. 3.

Beethoven. Symphony No. 9.

Hanson. Symphony No. 3.

Haydn. Symphony No. 94 in G major.

Prokofieff. Romeo and Juliet, Ballet Suite No. 2.

Ravel. Rapsodie espagnole.

Schubert. Symphony No. 5.

Shostakovich. Symphony No. 9.

Sibelius. Maiden with Roses.

Tchaikovsky. Francesca da Rimini.

Wagner. Parsifal: Prelude and Good Friday Spell.

Weber. Oberon Overture.

KREHM, IDA—pianist

See: Scriabin. Sonata No. 5.

KREISLER, FRITZ (1875-)

CAPRICE VIENNOIS. Zino Francescatti, violinist, with Artur Balsam at the piano. Columbia 72516-D. 1-12" record.

Reverse side: Kreisler. Recitative and Scherzo; Caprice.

LIEBESLIED. William Primrose, violist, with David Stimer at the piano. Victor 12-0287. 1-12" record.

Reverse side: Tchaikovsky. Andante cantabile.

LIEBESLIED, arr. by Rachmaninoff. See: Rachmaninoff. Variations on a Theme of Corelli.

PRAELUDIUM AND ALLEGRO. See: Handel. Concerto in B minor for Viola and Orchestra.

STARS IN MY EYES. Fritz Kreisler, violinist, with RCA Victor Orchestra. Donald Voorhees, conductor. Victor 10-1395. 1-10" record.

Reverse side: Nevin. The Rosary.

VIENNESE RHAPSODIC FANTASIE. Fritz Kreisler, violinist, with RCA Victor Orchestra. Donald Voorhees, conductor. Victor 11-9952. 1-12" record.

KURTZ, EDMUND—cellist

See: Cassadó. Requiebros.
Handel. Larghetto.

KURTZ, EFREM—conductor

See: Grieg. Concerto in A minor.
Kabalevsky. The Comedi-
ans.
Khachaturian. Gayne, Bal-
let Suite No. 2.

LAIL, LORRI—mezzo soprano

SONGS OF WAGNER, GLUCK, AND FRANZ. With Gerald Moore at the piano, and Millicent Silver, harpsichordist. Gramophone Society Album 4. 6-10" records.

Contents: Dors mon enfant, Der Tan-
nenbaum, Mignonne, and Attente, by
Wagner; Einen Bach der fliesst, Der
Jungling, Schlactgesang, Die Neigung,
Die Sommernacht, and Die frühen
Gräber, by Gluck; Abends, Ständchen,
Die blauen Frühlingsaugen, Das macht
das dukelgrüne Laub, and Die helle
Sonne leuchtet, by Franz.

LALO, EDOUARD (1823-1892)

SYMPHONIE ESPAGNOLE. Yehudi
Menuhin, violinist, with the
Orchestre Colonne. Jean Four-
net, conductor. Victor M-DM-
1207. 4-12" records.

LAMBERT, CONSTANT—conductor

See: Grieg. Sigurd Jorsalfar.
LANDOWSKA, WANDA — harpsi-
chordist

[RECORDED MUSIC

A TREASURY OF HARPSICHORD MU-
SIC. Victor M-DM-1181. 6-12"
records.

Contents: Prelude, Fugue and Allegro
in E-flat major, by Bach; Sonata in
D, Longo 418, and Sonata in D minor,
Longo 423, by Scarlatti; Sarabande in
D minor, by Chambonnières; La Da-
phine, by Rameau; Les Barricades
mystérieuses and L'Arlequine, by
Couperin; Ground in C minor, by
Purcell; The Nightingale, anonymous;
The Harmonious Blacksmith, by Han-
del; Rondo in D major, K. 485, Turk-
ish March from Sonata in A major,
K. 331, Menuetto in D major, K. 355,
by Mozart; Concerto in D major, by
Vivaldi, arr. by Bach.

LANE, DOROTHY—harpsichordist

See: Bach. The Well-Tempered
Clavier. Preludes and
Fugues Nos. 6-9.

LAWRENCE, ERNICE—tenor

See: Bach. Magnificat.

LECUONA, ERNESTO (1896-)

ANDALUCIA. See: Munsel. A Pa-
trice Munsel Program.

ANDALUCIA: Malagueña, arr. by
Nash. Bartlett and Robertson,
duo-pianists. Columbia 17516-D.
1-10" record.

Reverse side: Falla. La Vida Breve:
Spanish Dance No. 1.

LEHMANN, LOTTE—soprano

SELECTIONS FROM BIG CITY. With
Orchestra and Choristers. Rob-

ert Armbruster, conductor. Victor MO-1226. 2-10" records.

Contents: Lullaby, by Brahms; Träumerei, by Schumann; God Bless America, by Berlin; The Kerry Dance, by Molloy.

See: Brahms. Feldeinsamkeit.
Brahms. Zigeunerlieder.
Grüber. Silent Night, Holy
Night.

LEINSDORF, ERICH—conductor

See: Bizet. Carmen: Toreador
Song.

Dvořák. Symphony No. 1.
Mozart. Minuet, K. 409.
Peerce and Warren. Operatic Duets.

LEONCAVALLO, RUGGIERO (1858-
1919)

PAGLIACCI: Ballatella. Licia Al-
banese, soprano, with orchestra.
Victor 11-9849. 1-12" record.

Reverse side: Boïto. Mefistofele: L'Altra notte fonda al mare.

PAGLIACCI: Prologue. Leonard Warren, baritone, with the RCA Victor Orchestra. Frieder Weissmann, conductor. Victor 11-9790. 1-12" record.

Reverse side: Ponchielli. L. Gioconda. Barcarola.

LEROY, RENE—flutist

See: Haydn. Sonata in G major,
for flute and piano.

LEV, RAY—violinist

See: Schubert. Sonata in C major.

LEVANT, OSCAR—pianist

See: Brahms. Waltz in A-flat major.

Debussy. Levant Plays Debussy.

Grieg. Concerto in A minor.

LIADOV, ANATOL (1855-1914)

THE ENCHANTED LAKE. Janssen Symphony Orchestra of Los Angeles. Werner Janssen, conductor. Artist Record 1011. 1-12" record.

Reverse side: The Hen, by Rameau, arr. by Janssen.

LISZT, FRANZ (1811-1886)

AU BORD D'UNE SOURCE. See: Horowitz, Chopin-Liszt Album.

CONCERTO NO. I IN E-FLAT MAJOR. Artur Rubinstein, pianist, with the Dallas Symphony Orchestra. Antal Dorati, conductor. Victor M-MM-1144. 2-12" records.

HUNGARIAN RHAPSODIES NOS. 5, 6, 11, 15. Shura Cherkassky, pianist. Vox Sets 175, 474. 4-10" records.

HUNGARIAN RHAPSODY NO. 6. See: Horowitz. Chopin-Liszt Album.

[RECORDED MUSIC

HUNGARIAN RHAPSODY NO. 9 (Carnaval de Pesth). Boston Pops Orchestra. Arthur Fiedler, conductor. Victor 11-9652. 1-10" record.

LIEBESTRAUM. Janssen Symphony Orchestra of Los Angeles. Werner Janssen, conductor. Artist Record UA-1003. 1-12" record.

Reverse side: Debussy. Clair de lune.
MEPHISTO WALTZ. Philharmonic-Symphony Orchestra of New York. Artur Rodzinski, conductor. Columbia MX-281. 2-12" records.

Final side: Wolf-Ferrari. The Secret of Suzanne Overture.

SIX GRAND ETUDES AFTER PAGANINI. Robert Goldsand, pianist. International Records M-306. 4-12" records.

UN SOSPIRO. Ania Dorfmann, pianist. Victor 11-9672. 1-12" record.

Reverse side: Schumann. Aufschwung.

LIVERPOOL SYMPHONY ORCHESTRA

See: Britten. The Young Person's Guide to the Orchestra.

Mendelssohn. Elijah.

Schubert. Overture in the Italian Style.

Sullivan. Iolanthe Overture.

LONDON PHILHARMONIC ORCHESTRA

See: Berlioz. The Trojans: Royal Hunt and Storm; March.

Borodin. Prince Igor Overture.

Coates. Dancing Nights Valse.

Mozart. Eine kleine Nachtmusik.

Ravel. Concerto for Piano and Orchestra.

LONDON SYMPHONY ORCHESTRA

See: Boieldieu. The Caliph of Baghdad.

Coates. The Three Bears.

Puccini. La Bohème. Selections.

LOYONNET, PAUL—pianist

See: Couperin. Suite du sixième ordre.

Haydn. Sonata in G major, for flute and piano.

LUGO, GIUSEPPE—tenor

FRENCH OPERA ARIAS. With Orchestra. Vox Set. 3-10" records.

Contents: Salut! O mon dernier matin, from Faust, by Gounod; Cavatina, from Faust, by Gounod; Fantasia aux divin mensonges, from Lakmé, by Delibes; De mon amie, from Les Pêcheurs des perles, by Bizet.

LUTON CHOIR

See: Delius. Delius Society Set.
Handel. The Messiah.

LYNCH, CHRISTOPHER—tenor

BY THE OLD TURF FIRE. With Orchestra. Maximilian Pilzer, conductor. Victor 10-1816. 1-10" record.

Reverse side: Westendorf. I'll Take You Home Again, Kathleen.

THE MINSTREL BOY, arr. by Normand Lockwood. With John Wummer, flutist; Leonard Rose, 'cellist; and Laura Newell, harpist. Columbia MM-722. 4-10" records.

Contents: The Minstrel Boy; The Palatine's Daughter; A Ballynure Ballad; The Young May Moon; The Garden Where the Praties Grow; A Little Bit of Heaven; The Rose of Tralee; When Irish Eyes Are Smiling.

See: Balfe. Killarney.

MACDONALD, JEANETTE—soprano

See: Puccini. La Bohème: Mi chiamano Mimi.

MACDOWELL, EDWARD (1861-1908)

MARIONETTES SUITE, Op. 38. Rudolph Ganz, pianist. Decca Set A-576. 2-10" records.

MAHLER, GUSTAV (1860-1911)

SYMPHONY NO. 5 IN C-SHARP MINOR. Philharmonic-Symphony Orchestra of New York. Bruno Walter, conductor. Columbia MM-718. 8-12" records.

MALOTTE, ALBERT HAY
(1895-)

SONG OF THE OPEN ROAD. See: Gorin. An Igor Gorin Program.

MARAIS, MARIN (1656-1728)

SUITE IN D MINOR and SUITE NO. 2 IN A MINOR BY COUPERIN. Alfred Zinghera, viola da gamba, and Putnam Aldrich, harpsichordist. Technicord T-9. 5-10" records.

MARLOWE, SYLVIA—harpsichordist

See: Couperin. Les Fastes de la grande et ancienne Ménestrandise.

MARTIN, RICCARDO—tenor

See: Mascagni. Cavalleria Rusticana: Turridu's Farewell.

MASCAGNI, PIETRO (1863-1946)

CAVALIERIA RUSTICANA: Turridu's Farewell. Riccardo Martin, tenor, with orchestra Recorded in 1910). Victor Heritage Series 15-1029. 1-12" record.

Reverse side: Massenet. Le Cid: O Souverain!

MASSENET, JULES (1842-1912)

LE CID: O Souverain! Riccardo Martin, tenor, with orchestra.

(Recorded in 1910). Victor Heritage Series 15-1029. 1-12" record. Reverse side: Mascagni. Cavalleria Rusticana: Turiddu's Farewell.

HERODIADE: Vision fugitive. Maurice Renaud, baritone, with orchestra. (Recorded in 1906). Victor Heritage Series 15-1021. 1-12" record.

Reverse side: Massenet. Le Roi de Lahore: Promesse de mon avenir.

HERODIADE: Adieu donc. See: Jobin. Romantic Arias from French Operas.

Le Roi de Lahore: Promesse de mon avenir. Maurice Renaud, baritone, with orchestra. (Recorded in 1906). Victor Heritage Series 15-1021. 1-12" record.

Reverse side: Massenet. Hérodiade: Vision fugitive.

MANON: Ah! fuyez, douce image.

See: Jobin. Romantic Arias from French Operas.

SCENES ALSACIENNES. Minneapolis Symphony Orchestra. Dimitri Mitropoulos, conductor. Columbia MM-723. 3-12" records.

THAÏS: Te souvient-il du lumineux voyage. Dorothy Kirsten, soprano, and Robert Merrill, baritone, with orchestra. Jean Paul Morel, conductor. Victor 11-9792. 1-12" record.

Reverse side: Puccini. Manon Lescaut: In quelle trine morbide.

WERTHER: Pourquoi me reveiller? See: Jobin. Romantic Arias from French Operas.

MATHIESON, MUIR—conductor

See: Boieldieu. The Caliph of Baghdad.

MATTHEWS, DENNIS—pianist

See: Field. Nocturne in E major.

MAYNOR, DOROTHY—soprano

See: Schubert. Der Hirt auf dem Felsen.

Schubert. Liebesbotschaft.

Schubert. Serenade.

MEDTNER, NICOLAI (1879-)

FAIRY TALE. See: Heifetz. Modern Violin Transcriptions.

MELBA, NELLIE—soprano

See: Gounod. Faust: Trio.

MELCHIOR, LAURITZ—tenor

See: Schubert. Serenade.

MELTON, JAMES—tenor

See: Grüber. Silent Night, Holy Night.

Puccini. Tosca: E Lucevan le stelle.

Schubert. Ave Maria.

MENDELSSOHN, FELIX (1809-1847)

CONCERTO IN E MINOR FOR VIOLIN AND ORCHESTRA. Mischa Elman, violinist, and the Chicago Symphony Orchestra. Désiré Defauw, conductor. Victor M-DM-1196. 4-12" records.

Final side: Mendelssohn. *May Breezes.*

ELIJAH. Huddersfield Choral Society and Liverpool Symphony Orchestra. Sir Malcolm Sargent, conductor. Soloists: Isobel Bailie, soprano; Gladys Ripley, contralto; James Johnston, tenor; Harold Williams, bass-baritone. Two volumes. Columbia MM-715. 16-12" records.

SONATA NO. 1 IN F MINOR, for organ. See: Fox. *Organ Music.*

TRIO NO. 1 IN D MAJOR: SCHERZO.

See: Heifetz. *Violin Encores.*

MENOTTI, GIAN-CARLO (1911-)

THE MEDIUM. Marie Powers, Evelyn Keller, Beverly Dame, Catherine Mastice, Frank Rogier, and Marilyn Cotlow, with orchestra. Emanuel Balaban, conductor. Columbia MM-726. 7-12" records.

THE TELEPHONE. Frank Rogier and Marilyn Cotlow, with orchestra. Emanuel Balaban, conductor. Columbia MM-726. 3-12" records.

MENUHIN, YEHUDI—violinist

See: Lalo. *Symphonie espagnole.*

MERRILL, ROBERT—baritone

See: Bizet. *Carmen: Toreador Song.*
Kleinsinger. *The Brooklyn Baseball Cantata.*
Massenet. *Thaïs.*

MERRIMAN, NAN—mezzo-soprano

See: Donizetti. *La Favorita: O Mio Fernando.*
Gluck. *Orfeo ed Euridice: Che farò senza Euridice.*

METROPOLITAN OPERA ASSOCIATION

See: Humperdinck. *Hansel and Gretel.*
Puccini. *La Bohème.*

MEYERBEER, GIACOMO (1791-1864)

L'AFRICANA: O Paradiso! Richard Tucker, tenor, with Metropolitan Opera Orchestra. Emil Cooper, conductor. Columbia 72399-D. 1-12" record.

Reverse side: Ponchielli. *La Gioconda: Cielo e Mar.*

L'AFRICANA: O Paradiso! See: Jobin. *Romantic Arias from French Operas.*

L'AFRICANA: O Paradiso! See: Tagliavini. *Tagliavini Sings Operatic Arias.*

LES HUGUENOTS. Nobil signors, salut! Louise Homer, with piano. (Recorded in 1905). Victor Heritage Series 15-1011. 1-12" record.

Reverse side: Schubert. Die Allmacht.

MILANOV, ZINKA—soprano

See: Verdi. Aïda: Ritorno Vincitor.

MILHAUD, DARIUS (1892-)

CAIN AND ABEL. See: Genesis Suite.

HOMESICKNESS FOR BRAZIL: Corcovado. See: Heifetz. Violin Encores.

SYMPHONY NO. 1. Columbia Broadcasting Company Orchestra. Darius Milhaud, conductor. Columbia MM-704. 4-12" records.

Final side: Milhaud. In Memoriam.

SYMPHONIES FOR SMALL ORCHESTRA, NOS. 1, 2, 3, 5. Concert Hall Society Chamber Orchestra. Darius Milhaud, conductor. Concert Hall Society B-11. (Ltd. Ed.) 4-12" records.

MILLER, MITCHELL—oboist

See: Vaughn Williams. Concerto for Oboe and Strings.

MINNEAPOLIS SYMPHONY ORCHESTRA

See: Gould. Minstrel Show.
Massenet. Scènes alsaciennes.
Rachmaninoff. Symphony No. 2 in E minor.
Schumann. Symphony No. 3 in E-flat major.
Walton. Portsmouth Point Overture.
Weinberger. Schwanda: Polka and Fugue.

MITROPOULOS, DIMITRI—conductor

See: Gould. Minstrel Show.
Massenet. Scènes alsaciennes.
Rachmaninoff. Symphony No. 2 in E minor.
Schumann. Symphony No. 3 in E-flat major.
Walton. Portsmouth Point Overture.
Weinberger. Schwanda: Polka and Fugue.

MOCK, ALICE—soprano

See: Toch. The Chinese Flute.

MOLLOY, JAMES L. (1837-1909)

THE KERRY DANCE. See: Lehmann. Selections from Big City.

MOMPOU, FREDERICO (1893-)

RECORDED MUSIC]

1521

JEUNES FILLES AU JARDIN. Guiomar Novaës, pianist. Columbia 17522-D. 1-10" record.

Reverse side: Philipp. Feux-follets.

MONSIGNY, PIERRE ALEXANDRE
(1729-1817)

LE DESERTEUR: Adieu, chère Louise. See: Teyte. French Operatic Arias.

ROSE ET COLAS: La Sagesse est un tresor. See: Teyte. French Operatic Arias.

MONTEUX, PIERRE—conductor.

See: Ibert. Escales.

Rimsky - Korsakov. Antar Symphony.

MOORE, THOMAS (1779-1852)

THE LAST ROSE OF SUMMER. Dorothy Maynor, soprano. George Schick at the piano. Victor 1340. 1-10" record.

Reverse side: Bishop. Home Sweet Home.

THE LAST ROSE OF SUMMER.

See: Pons. Repeat Performance.

MOREL, JEAN PAUL—conductor.

See: Peerce. Operatic Duets.

Teyte. French Operatic Arias.

Verdi. La Traviata: Di Provenza il mar.

Verdi. Il Trovatore: Qual suono! Per me ora fatale.

Verdi. Il Trovatore: Di geloso amor.

MORINI, ERICA—violinist.

See: Tchaikovsky. Concerto in D major.

MOZART, WOLFGANG AMADEUS
(1756-1791)

THE ABDUCTION FROM THE SERAGLIO: Martern aller Arten. See: Mozart Operatic Arias.

CONCERT ARIAS. Italo Tajo, basso, with Italian Radio Orchestra. Mario Rossi, conductor. Cetra Set 104. 3-12" records.

Contents: Mentre te lascio, o figlia, K. 513; Un Bacio di mano, K. 541; Così dunque tradisce and Aspri rimorsi atroci, K. 432; Per questa bella mano, K. 612; Rivolgete a lui lo suardo, K. 584; Alciandro lo confesso and Non so donde viene quel tenero affetto, K. 512.

CONCERTO NO. 4 IN E-FLAT MAJOR FOR HORN AND ORCHESTRA, K. 495. Dennis Brain, horn, and the Hallé Orchestra. Columbia MX-285. 2-12" records.

DON GIOVANNI: Il mio tesoro. John McCormack, tenor, with orchestra (Recorded in 1916). Victor Heritage Series 15-1015. 1-12" record.

Reverse side: Donizetti. Daughter of the Regiment: Per viver vicino a Maria.

DON GIOVANNI: Madamina, Il Catalogo. Joel Berglund, baritone, with orchestra. Leo Blech, conductor. Victor 10-1346. 1-10" record.

EINE KLEINE NACHTMUSIK, K. 525. London Philharmonic Orchestra. Sir Thomas Beecham, conductor. Victor M-DM-1163. 2-12" records.

EINE KLEINE NACHTMUSIK, K. 525. Pro Musica Orchestra. Otto Klemperer, conductor. Vox Set 169. 2-12" records.

FANTASY IN F MINOR, K. 608. See: Fox. Organ Music.

THE MARRIAGE OF FIGARO: Deh vieni, non tardar. See: Mozart Operatic Arias.

THE MARRIAGE OF FIGARO: No so più. See: Mozart Operatic Arias.

MINUET IN D MAJOR, K. 355. See: Landowska. A Treasury of Harpsichord Music.

MINUET, K. 409. Cleveland Orchestra. Erich Leinsdorf, conductor. Columbia 12749-D. 1-12" record.

MOZART OPERATIC ARIAS. Eleanor Steber, soprano, with RCA Victor Orchestra. Jean Paul Morel, conductor. Columbia M-DM-1157. 2-12" records.

Contents: Non so più and Deh vieni, non tardar, from The Marriage of Figaro; Martern aller Arten, from Abduction from the Seraglio.

QUARTET NO. 17 IN B-FLAT MAJOR, K. 458: Minuet. See: Beethoven. Quartet No. 7 in F major.

QUARTET NO. 21 IN G MAJOR, K. 575: Minuet. Paganini Quartet. See: Beethoven. Quartet No. 9 in C major.

QUINTET IN A MAJOR FOR CLARINET AND STRINGS, K. 581. Reginald Kell, clarinetist, with the Philharmonia String Quartet. Columbia MM-702. 4-12" records.

QUINTET IN D MAJOR FOR STRINGS. Budapest String Quartet and Milton Katims, violist. Columbia MM-708. 3-12" records.

REQUIEM MASS IN D MINOR, K. 626. Eiar Chorus and Orchestra. Victor de Sabata, conductor. Soloists: Pia Tassinari, soprano; Ebe Stignani, contralto; Ferruccio Tagliavini, tenor; Italo Tajo, basso. Cetra Set 101. 8-12" records.

SONATA IN F MINOR, K. 310, and Sonata No. 2 by Hindemith. Jacques Abram, pianist. Musicraft Set 89. 3-12" records.

SONATA IN A MAJOR, K. 331: Turkish March. See: Landowska. A Treasury of Harpsichord Music.

SYMPHONY NO. 35 IN D MAJOR, K. 385, "Haffner." NBC Symphony

Orchestra. Arturo Toscanini, conductor. Victor M-DM-1172. 3-12" records.

SYMPHONY NO. 40 IN G MINOR, K. 550. Pittsburgh Symphony Orchestra. Fritz Busch, conductor. Columbia MM-727. 3-12" records. Final side: Gluck. *Orfeo ed Euridice*: Dance of the Spirits.

RONDO IN D MAJOR, K. 483. See: Landowska. A Treasury of Harpsichord Music.

MUSSORGSKY, MODESTE
(1835-1881)

KHOVANTCHINA: Dance of the Persian Slaves. Royal Philharmonic Orchestra. Sir Thomas Beecham, conductor. Victor 12-0239. 1-12" record.

THE SONG OF THE FLEA. See: Duncan. Todd Duncan Recital.

MUNSEL, PATRICE—soprano.

A PATRICE MUNSEL PROGRAM. With Al Goodman and his Orchestra. Victor M-1130. 4-10" records.

Contents: Dark Eyes; Granada, by Lara; Il Bacio, by Ardit; Estrellita, by Ponce; Solveig's Song, from Peer Gynt, by Grieg; Andalucia, by Lecuona; El Relicario, by Padilla, Cielito Lindo, arr. by Ponce.

McBRIDE, ROBERT (1911-)

ARIA AND TOCCATA IN SWING. See: Kaufman. Americana.

NARDINI, PIETRO (1722-1793)

SONATA IN C MAJOR: Lento, arr. by Salmon. See: Brahms. Sonata in F major.

NBC SYMPHONY ORCHESTRA

See: Berlioz. Romeo and Juliet. Gluck. *Orfeo ed Euridice*: Dance of the Spirits. Kabalevsky. *Colas Breugnon* Overture.

McCORMACK, JOHN—tenor

See: Donizetti. Daughter of the Regiment: Per viver vicino a Maria.

Gounod. Faust: Trio.

Mozart. Don Giovanni: Il mio tesoro.

Mozart. Symphony No. 35 in D major.

Schubert. Symphony No. 9 in C major.

Tchaikovsky. Romeo and Juliet.

Wagner. A Wagner Program.

NEVEU, GINETTE—violinist

See: Suk. Four Pieces, Op. 17.

NEVIN, ETHELBERT (1862-1901)

THE ROSARY, arr. by Kreisler. Fritz Kreisler, violinist, with the RCA Victor Orchestra. Donald Voorhees, conductor. Victor 10-1395. 1-10" record.

Reverse side: Kreisler. Stars In My Eyes.

THE ROSARY. See: Kostelanetz. Kostelanetz Favorites.

NEWELL, LAURA—harpist

See: Debussy. Sonata No. 2 for Flute, Viola, and Harp.

NILES, JOHN JACOB—folk singer

BALLADS AND FOLK SONGS, VOL. II.
Disc Set 733. 3-10" records.

Contents: John Henry; Who Killed Cock Robin; The Lass from the Low Countree; Frog Went a-Courtin'; Go Way from My Window; Jack O'Diamonds.

NIN, JOSQUIN (1883-)

CANTILENA ASTURIANA. See: Heifetz. Violin Encores.

NOVAES, GUIOMAR—pianist

BRAZILIAN PIANO MUSIC. Columbia MM-692. 3-10" records.

Contents: Brazilian Folk Songs, by Villa-Lobos—Novaes; The Three Maries, by Villa-Lobos; Memories of Childhood, by Pinto; Toccata, by Guarneri.

See: Chopin. Ballade No. 3 in A-flat major.

Mompou. Jeunes filles au jardin.

OFFENBACH, JACQUES (1819-1880)

GAITE PARISIENNE. Boston Pops Orchestra. Arthur Fiedler, conductor. Victor M-DM-1147. 4-12" records.

TALES OF HOFFMANN: Les Oiseaux dans la charmille. See: Pons. Operatic Arias.

OISTRAKH, DAVID—violinist

See: Khachaturian. Concerto for Violin and Orchestra.

ORCHESTRE COLONNE

See: Lalo. Symphonie espagnole.

ORMANDY, EUGENE—conductor

See: Dukas. The Sorcerer's Apprentice.

Glinka, Russlan and Ludmilla Overture.

Grieg. Peer Gynt Suite, No. 1. Prokofieff. Classical Symphony.

Ravel. Concerto for Left Hand.

Respighi. Feste Romane.

Schumann. Concerto in A minor.

Strauss, Richard. Der Rosenkavalier. Suite.

Tchaikovsky. Symphony No. 4.

Weber. Der Freischütz.

Weber. Invitation to the Dance.

PACIFIC SYMPHONETTE

REN, LEONARD—baritone

See: Toch. The Chinese Flute.

PADEREWSKI, IGNACE JAN
(1860-1942)

MINUET IN G MAJOR. First Piano Quartet. Victor 12-0207. 1-12" record.

Reverse side: Rachmaninoff. Prelude in C-sharp minor.

PAGANINI, NICCOLO (1784-1840)

LA CAMPANELLA, arr. by Liszt. First Piano Quartet. Victor 12-0206. 1-12" record.

Reverse side: Bach. Two Choral Preludes.

PAGANINI QUARTET

See: Beethoven. Quartet No. 7 in F major, Op. 59, No. 1. Beethoven. Quartet No. 8 in E minor, Op. 59, No. 2. Beethoven. Quartet No. 9 in C major, Op. 59, No. 3. Debussy, Quartet in G minor.

PALESTRINA, GIOVANNI PIERLUIGI DA (1525-1594)

TENEBRAE FACTAE SUNT. See: St. Louis A Cappella Society. A Capella Classics.

PEERCE, JAN—tenor, and WAR-

OPERATIC DUETS. With Leonard Warren, baritone, and the RCA Victor Orchestra. Jean Paul Morel and Erich Leinsdorf, conductors. Victor M-DM-1156. 2-12" records.

Contents: O Mimi, tu più, from *La Bohème*, by Puccini (Morel conducting); Solenne in quest'ora and Invano Alvaro, from *La Forza del Destino*, by Verdi (Leinsdorf conducting).

PELLETIFR, WILFRED—conductor

See: Berlioz. The Damnation of Faust: D'amour l'ardente flamme. Jobin. Romantic Arias from French Operas.

PERGOLESI, GIOVANNI BATTISTA (1710-1736)

LA SERVA PADRONA: Air de Zerbina. See: Teyte. French Operatic Arias.

PETINA, IRRA—soprano

See: Tchaikovsky Songs.

PETRI, EGON—pianist

See: Beethoven. Adelaide.

PHILADELPHIA ORCHESTRA

See: Dukas. The Sorcerer's Apprentice.

[RECORDED MUSIC

- Glinka. Russian and Ludmilla Overture.
- Grieg. Peer Gynt Suite, No. 1.
- Prokofieff. Classical Symphony.
- Ravel. Concerto for the Left Hand.
- Respighi. Feste Romane.
- Schubert. Symphony No. 8 in B minor.
- Schumann. Concerto in A minor.
- Strauss, Richard. Der Rosenkavalier Suite.
- Tchaikovsky. Symphony No. 4.
- Weber. Der Freischütz Overture.
- Weber. Invitation to the Dance.
- PHILHARMONIA ORCHESTRA**
- See: Tchaikovsky. Symphony No. 5.
- PHILHARMONIC STRING QUARTET**
- See: Mozart. Quintet for Clarinet and Strings.
- PHILHARMONIC - SYMPHONY ORCHESTRA OF NEW YORK**
- See: Beethoven. Concerto in D major, for violin and orchestra.
- Brahms. Symphony No. 2.
- Grieg. Concerto in A minor.
- Kabalevsky. The Comedians.
- Khachaturian. Gayne. Ballet Suite, No. 2.
- Liszt. Mephisto Waltz.
- Mahler. Symphony No. 5.
- Wolf-Ferrari. The Secret of Suzanne Overture.
- PHILIPP, ISIDOR (1863-)
- FEUX-FOLLETS. Guiomar Novaës, pianist. Columbia 1752. 1-10" record.
- Reverse side: Mompou. Jeunes filles au jardin.
- PIATIGORSKY, GREGOR—cellist
- See: Brahms. Sonata in F major.
- Schubert. Adagio in G minor.
- PIERNE, GABRIEL (1863-1937)
- ENTRANCE OF THE LITTLE FAUNS. Carnegie Pops Orchestra. Walter Hendl, conductor. Columbia 7591-D. 1-12" record.
- Reverse side: Waldteufel. España Waltz.
- PILZER, MAXIMILIAN—conductor
- See: Gorin. An Igor Gorin Program.
- Lynch. By the Old Turf Fire.
- PINZA, EZIO—basso

See: Ponchielli. *La Gioconda*: Scene and Duet, Act. III.

PITTSBURGH SYMPHONY ORCHESTRA

See: Bach. Suite No. 2 in B minor.

Glinka. Kamarinskaya.

Mozart. Symphony No. 40 in G minor.

Strauss, Richard. *Ein Heldenleben*.

Strauss, Richard. *Le Bourgeois gentilhomme*.

POLDOWSKY (LADY IRENE REGINE WIENIAWSKI PAUL (1880-1932)

TANGO. See: Heifetz. Violin Encores.

PONCE, MANUEL (1886-)

ESTRELLITA. Jascha Heifetz, violinist, with Emanuel Bay at the piano. Victor 10-1314. 1-10" record.

Reverse side: Korngold. *Much Ado about Nothing*: March.

ESTRELLITA. See: Munsel. A Patrice Munsel Program.

ESTRELLITA. See: Pons. Repeat Performance.

PONCHIELLI, AMILCARO (1834-1886)

LA GIOCONDA: Barcarola. Leonard Warren, baritone, with the RCA Victor Chorale and Orchestra. Robert Shaw and Frieder Weissmann, conductors. Victor 11-9790. 1-12" record.

Reverse side: Leoncavallo. Pagliacci: Prologue.

LA GIOCONDA: Cielo e Mar. Richard Tucker, tenor, with Metropolitan Opera Orchestra. Emil Cooper, conductor. Columbia 72399-D. 1-12" record.

Reverse side: Meyerbeer. *L'Africaine*: O Paradiso!

LA GIOCONDA: Scene and Duet, Act III. Risë Stevens, mezzo-soprano, and Ezio Pinza, basso, with the Metropolitan Opera Orchestra. Fausto Cleva, conductor. Columbia 72371-D. 1-12" record.

Reverse side: Thomas. *Mignon*: Swallow Duet.

LA GIOCONDA: Suicido, In questo fieri momenti. Emmy Destinn, soprano, with orchestra (Recorded in 1914). Victor Heritage Series 15-1014. 1-12" record.

Reverse side: Puccini. *Madama Butterfly*: Un Bel di vedremo.

LA GIOCONDA: Voce di donna. Blanche Thebom, mezzo-soprano, with RCA Victor Orchestra. Frieder Weissmann, conductor. Victor 11-9795. 1-12" record.

Reverse side: Wagner. *Das Rheingold*: Erda's Warning.

PONS, LILY—soprano

CHANSONS. With Orchestra. André Kostelanetz and Maurice Abravanel, conductors. Columbia M-MM-689. 3-12" records.

Contents: Chansons de Ronsard, by Milhaud; Chère nuit, by Bachelet; Les Roses d'Ispahan and Après un rêve, by Fauré; L'Invitation au voyage, by Duparc.

OPERATIC ARIAS. With André Kostelanetz and his Orchestra. Columbia MM-740. 3-12" records.

Contents: Una voce poco fa, from The Barber of Seville, by Rossini; Hymne au soleil, from Le Coq d'or, by Rimsky-Korsakov; La Fauvette avec ses petits, from Zémire et Azor, by Grétry; Les Oiseaux dans la charmille, from The Tales of Hoffmann, by Offenbach.

REPEAT PERFORMANCE. With André Kostelanetz and his Orchestra. Columbia MM-720. 4-12" records.

Contents: The Blue Danube, by Strauss; Voices of Spring, by Strauss, Les Filles de Cadiz, by Delibes; Estrelita, by Ponce; The Last Rose of Summer, by Moore; Ay, Ay, Ay, by Freire; Le Bonheur est une chose légère, by Saint-Saëns.

POULENC, FRANCIS (1899-)

PETITES VOIX. RCA Victor Chorale. Robert Shaw, conductor. Victor 10-1409. 1-10" record.

See: Heifetz. Modern Violin Transcriptions.

[RECORDED MUSIC

PRIMROSE, WILLIAM—violist

See: Handel. Concerto in B minor, for viola and orchestra.

Kreisler. Liebesleid.

PROKOFIEFF, SERGE (1891-)

CLASSICAL SYMPHONY IN D MAJOR, Op. 25. Philadelphia Orchestra. Eugene Ormandy, conductor. Columbia MX-287. 2-12" records.

GAVOTTA AND MARCH. Jascha Heifetz, violinist, with Emanuel Bay at the piano. Victor 10-1355. 1-10" record.

Reverse side: Rachmaninoff. Daisies and Oriental Sketch.

ROMEO AND JULIET, Ballet Suite No. 2. Boston Symphony Orchestra. Serge Koussevitzky, conductor. Victor M-DM-1129. 2-12" records.

SUMMER DAYS SUITE, Op. 45. Excerpts. Santa Monica Symphony Orchestra. Jacques Rachmilovich, conductor. Disc Set 803. 2-12" records.

Final side: Prokofieff. Toccata, Op. 11.

PRO MUSICA ORCHESTRA

See: Bach. Brandenburg Concerto No. 1.

Bach. Brandenburg Concerto No. 2.

- Bach. Brandenburg Concerto No. 3.
- Bach. Brandenburg Concerto No. 4.
- Bach. Brandenburg Concerto No. 5.
- Bach. Brandenburg Concerto No. 6.
- Mozart. Eine kleine Nachtmusik.

PUCCINI, GIACOMO (1858-1924)

LA BOHEME (A Metropolitan Opera Association Production). Bidu Sayao, Richard Tucker, Salvator Baccaloni, Mimi Benzell, Francesco Valentino, George Cehanovsky, Lodovico Oliviero, Nicola Moscona, Lawrence Davidson, and the Metropolitan Opera Chorus and Orchestra. Giuseppe Antonicelli, conductor. Columbia MOP-27. 13-12" records.

LA BOHEME: Addio di Mimi. Dorothy Kirsten, soprano, with RCA Victor Orchestra. Jean Paul Morel, conductor. Victor 11-9694. 1-12" records.

Reverse side: Puccini. La Bohème. Mi chiamano Mimi.

LA BOHEME: Mi chiamano Mimi. Jeanette MacDonald, soprano, with RCA Victor Orchestra. Frieder Weissmann, conductor. Victor 11-9599. 1-12" record.

Reverse side: Puccini. Madama Butterfly: Un Bel di vedremo.

LA BOHEME: Musetta's Waltz. Bidu Sayao, soprano, with Metropolitan Opera Orchestra. Pietro Cimara, conductor. Columbia 17515-D. 1-10" record.

Reverse side: Puccini. Gianni Schicchi: O Mio Babbino.

LA BOHEME: O Mimi, tu più. See: Peerce and Warren. Operatic Duets.

LA BOHEME: Selections. London Symphony Orchestra. Richard Tauber, conductor. Columbia 72235-D. 1-12" record.

MADAMA BUTTERFLY: Un Bel di vedremo. Emmy Destinn, soprano, with orchestra. (Recorded in 1908). Victor Heritage Series 15-1014. 1-12" record.

Reverse side: Ponchielli. La Gioconda: Suicido, in questi fieri momenti.

MANON LESCAUT: In quelle trine morbide. Dorothy Kirsten, soprano, with RCA Victor Orchestra. Jean Paul Morel, conductor. Victor 11-9792. 1-12" record.

Reverse side: Massenet. Thaïs: Te souvient-il du lumineux voyage.

TOSCA: E Lucevan le stelle. James Melton, tenor, with the RCA Victor Orchestra. Jean Paul Morel, conductor. Victor 10-1357. 1-10" record.

Reverse side: Puccini. Tosca: Recon-dita armonia.

PURCELL, HENRY (1658-1695)

GROUND IN C MINOR. See: Landowska. A Treasury of Harpsichord Music.

RACHMANINOFF, SERGE (1873-1943)

THE BELLS. Santa Monica Symphony Orchestra and Chorus. Jacques Rachmilovich, conductor. Disc Set 804. 4-12" records.

DAISIES and ORIENTAL SKETCH. Jascha Heifetz, violinist, with Emanuel Bay at the piano. Victor 10-1355. 1-10" record.

Reverse side: Prokofieff. Gavotta and March.

ETUDE-TABLEAU. See: Heifetz. Modern Violin Transcriptions.

PRELUDE IN C-SHARP MINOR, Op. 3, No. 2. First Piano Quartet. Victor 12-0207. 1-12" record.

Reverse side: Paderewski. Minuet in G major.

PRELUDE IN E-FLAT MAJOR, Op. 23, No. 6. See: Grieg. Concerto in A minor.

IN THE SILENCE OF THE NIGHT. See: Duncan. Todd Duncan Recital.

SYMPHONY NO. 2 IN E MINOR, Op. 27. Minneapolis Symphony Orchestra. Dimitri Mitropoulos, conductor. Victor M-DM-1148. 6-12" records.

[RECORDED MUSIC

TRIO IN D MINOR, OP. 9, "ELEGIAC." Compinsky Trio. Alco Set A-4. 4-12" records.

VARIATIONS ON A THEME OF CORELLI, Op. 42. Robert Goldsand, pianist. International Records M-307. 3-12" records.

Final side: Rachmaninoff. Vocalise, and Liebesleid, by Kreisler-Rachmaninoff.

RACHMILOVICH, JACQUES—conductor

See: Khachaturian. Concerto for Violin and Orchestra. Prokofieff. Summer Days Suite.

Rachmaninoff. The Bells. Tchaikovsky. Concerto No. 2, in G major, for piano and orchestra.

Tchaikovsky. Symphony No. 1.

RADCLIFFE CHORAL SOCIETY

See: Byrd. Motets.

RALF, TORSTEN—tenor

See: Wagner. Tristan und Isolde. Wagner. Wagnerian Excerpts.

RAMEAU, JEAN PHILIPPE (1683-1764)

LA DAUPHINE. See: Landowska. A Treasury of Harpsichord Music.

THE HEN, arr. by Janssen. Janssen Symphony Orchestra of Los Angeles. Werner Janssen, conductor. Artist Record 1011. 1-12" record.

SUITE IN A MINOR: Gavotte and Variations. Also LA POULE (The Hen). With Les Fastes de la grande et ancienne Ménestrandise and La Tic-Toc-Choc, by Couperin. Sylvia Marlowe, harpsichordist. Musicraft Set 84. 3-12" records.

RAVEL, MAURICE (1875-1938)

BERCEUSE. See: Debussy. Sonata No. 3 for Violin and Piano.

BOLERO. Janssen Symphony Orchestra of Los Angeles. Werner Janssen, conductor. Artist Record UA-1005. 1-12" record.

CONCERTO FOR THE LEFT HAND. Robert Casadesus, pianist, with the Philadelphia Orchestra. Eugene Ormandy, conductor. Columbia MX-288. 2-12" records.

CONCERTO FOR PIANO AND ORCHESTRA. Leonard Bernstein, pianist, and London Philharmonic Orchestra. Leonard Bernstein, conductor. Victor M-DM-1209. V-DV-15. 3-12" records.

LE MARTIN-PECHEUR and D'ANNE JOUANT DE L'ESPINETTE. See: Teyte. Treasures from the Repertoire of Maggie Teyte.

PAVANE POUR UNE INFANTE DEFUNTE. Boston Symphony Orchestra. Serge Koussevitzky, conductor. Victor 11-9729. 1-12" record.

PAVANE POUR UNE INFANTE DEFUNTE. E. Robert Schmitz, pianist. Victor 12-0066. 1-12" record. Reverse side: Debussy. Reverie.

PIANO MUSIC. Gaby Casadesus, pianist. Vox Album 610. 2-12" records.

Contents: Pavane pour une infante défunte; La Tombeau de Couperin; Oiseaux triste; Jeux d'eau.

RAPSODIE ESPAGNOLE. Boston Symphony Orchestra. Serge Koussevitzky, conductor. Victor M-DM-1200. 2-12" records.

SONATA FOR VIOLIN AND 'CELLO. Oscar Shumsky, violinist, and Bernard Greenhouse, 'cellist. Concert Hall Society B-3. 4-12" records.

VALSES NOBLES ET SENTIMENTALES. See: Heifetz. Modern Violin Transcriptions.

REHER-KURT—'cellist

See: Hindemith. Sonata for 'Cello Alone.

REINER, FRITZ—conductor

See: Bach. Suite No. 2 in B minor.

Glinka. Kamarinskaya.

[RECORDED MUSIC

Mozart. Symphony No. 40
in G minor.

Strauss, Richard. Ein Heldenleben.

Strauss, Richard. Le Bourgeois gentilhomme.

RENAUD, MAURICE—baritone

See: Massenet. Hérodiade. Vision fugitive.

RESPIGHI, OTTORINO (1879-1936)

FESTE ROMANE. Philadelphia Orchestra. Eugene Ormandy, conductor. Columbia MM-707. 3-12" records.

SONATA IN B MINOR FOR VIOLIN AND PIANO. Oscar Shumsky, violinist, and Artur Balsam, pianist. Concert Hall Society B-15. (Ltd. Ed.) 3-12" records.

RIMSKY-KORSAKOV, NIKOLAI (1844-1908)

ANTAR SYMPHONY. San Francisco Symphony Orchestra. Pierre Monteux, conductor. Victor M-DM-1203. 3-12" records.

LE COQ D'OR: Hymne au soleil.
See: Pons. Operatic Arias.

FLIGHT OF THE BUMBLEBEE and Sea Murmurs by Castelnuovo-Tedesco. Jascha Heifetz, violin-

ist, with Emanuel Bay at the piano. Victor 10-1328. 1-10" record.

Reverse side: Sarasate. Zapateado.

FLIGHT OF THE BUMBLEBEE and Tritsch-Tratsch Polka by Johann Strauss. Carnegie Pops Orchestra. Maurice Abravanel, conductor. Columbia 7566-M. 1-12" record.

Reverse side: Wolf-Ferrari. Jewels of the Madonna: Dance of the Camorristi.

ROBESON, PAUL—baritone

A ROBESON RECITAL OF POPULAR FAVORITES, arr. by Normand Lockwood. With Columbia Concert Orchestra. Emanuel Balaban, conductor. Columbia MM-732. 4-10" records.

Contents: Ol' Man River and I Still Suits Me, from Show Boat, by Kern; It Ain't Necessarily So, from Porgy and Bess, by Gershwin; Sylvia, by Speaks; My Curly Headed Baby; Wagon Wheels, by Hill; Mah Lindy Lou; The House I Live In, by Robinson.

RODZINSKI, ARTUR—conductor

See: Brahms. Symphony No. 2. Khachaturian. Gayne, Ballet Suite.

Liszt. Mephisto Waltz.

Wolf-Ferrari. The Secret of Suzanne Overture.

ROSSINI, GIOACCHINO (1792-1868)

THE BARBER OF SEVILLE: Una Voce Poco Fa. See: Pons. Operatic Arias.

THE BARBER OF SEVILLE: Una Voce Poco Fa. See: Tourel. Rossini Arias.

MATINEES MUSICALES, arr. by Benjamin Britten. Arthur Fiedler, conductor. Victor M-DM-1204. 3-10" records.

Final side: Rossini-Britten. Soirées musicales: Tarantella.

ROSSINI ARIAS. Jennie Tourel, mezzo-soprano, with the Metropolitan Opera Orchestra. Pietro Cimara, conductor. Columbia MM-691. 3-12" records.

Contents: Una voce poco fa, from The Barber of Seville, by Rossini; Bel raggio lusinghier, from Semiramide; Cruda sorte, from L'Italiana in Algieri; Nacqui all' affanno, from La Cenerentola.

WILLIAM TELL OVERTURE. Andre Kostelanetz and his Orchestra. Columbia MX-293. 2-10" records.

ROYAL PHILHARMONIC ORCHESTRA

See: Berlioz. Le Corsaire Overture.

Delius. Brigg Fair.

Delius. Delius Society Set.

Handel. The Messiah.

Mussorgsky. Khovantchina: Dance of the Persian Slaves.

Saint-Saëns. Omphale's Spinning Wheel.

Strauss, Richard. Feuersnot: Love Scene.

RUBINSTEIN, ANTON (1829-1894)

ROMANCE IN E-FLAT MAJOR. See: Kostelanetz. Kostelanetz Favorites.

RUBINSTEIN, ARTUR—pianist

See: Falla. El Amor Brujo: Ritual Fire Dance.

Schumann. Concerto in A minor.

Tchaikovsky. Concerto No. 1 in B-flat minor.

RUDOLPH, MAX—conductor

See: Stoska. Opera Arias.

Wagner. Die Meistersinger: Aria and Quintet.

RUFFO, TITTA—baritone

See: Verdi. Don Carlos: Per Me giunto e il di Supremo.

SABATA, VICTOR DE—conductor

See: Mozart. Requiem Mass.

SAIDENBERG, DANIEL—conductor

See: Brice. Sacred Arias of Johann Sebastian Bach.
Vaughan Williams. Concerto for Oboe and Strings.

SAIDENBERG, THEODORE—pianist

See: Delius. Sontata No. 1.

ST. LOUIS A CAPPELLA SOCIETY

A CAPPELLA CLASSICS. William B. Heyne, conductor. Premier Set AC-11. 4-12" records.

Contents Our Father, by Gretchaninoff-Kimball; Tenebrae factae sunt, by Palestrina; Lost in the Night, by Christiansen; Motet, Be Not Afraid, by Bach; O Blessed Redemeer, by Terharne; We All Believe in One True God, by Mueller; Lullaby on Christmas Eve, by Christiansen.

SAINT-SAENS, CAMILLE (1835-1921)

ALLEGRO APPASSIONATO, Op. 70. José Iturbi, pianist. Victor 10-1315. 1-10" record.

LE BONHEUR EST UNE CHOSE LEGERE. See: Pons. Repeat Performance.

OMPHALE'S SPINNING WHEEL. Royal Philharmonic Orchestra. Sir Thomas Beecham, conductor. Victor 12-1052. 1-12" record.

THE SWAN. See: Kostelanetz. Kostelanetz Favorites.

SAMMARCO, G. MARIO—baritone

See: Gounod. Faust: Trio.

Meyerbeer, L'Africana: Adamastor, Re dell'onde profonde.

SAN FRANCISCO SYMPHONY ORCHESTRA

See: Ibert. Escales.

Rimsky-Korsakov. Antar Symphony.

SANTA MONICA SYMPHONY ORCHESTRA

See: Khachaturian. Concerto for Violin and Orchestra.

Prokofieff. Summer Days Suite.

Rachmaninoff. The Bells.

Tchaikovsky. Concerto No. 2, for piano and orchestra.

Tchaikovsky. Symphony No. 1.

SARASATE, PABLO DE (1844-1908)

JOTA-NAVARRA. See: Gimpel. Dances.

ZAPATEADO. Jascha Heifetz, violinist, with Emanuel Bay at the piano. Victor 10-1328. 1-10" record.

Reverse side: Castelnuovo-Tedesco. Sea Murmurs, and The Flight of the Bumblebee, by Rimsky-Korsakov.

SARGENT, SIR MALCOM—conductor

See: Bach. Sonatas for Harpsichord and Violin.

See: Britten. The Young Person's Guide to the Orchestra.

SCHOENBERG, ARNOLD (1874-)

Mendelssohn. Elijah.

POSTLUDE. See: Genesis Suite.

Schubert. Overture in the Italian Style.

SCHUBERT, FRANZ (1797-1828)

Sullivan. Iolanthe Overture.

ADAGIO IN G MINOR, arr. by Piatigorsky. Gregor Piatigorsky, 'cellist, with Ralph Berkowitz at the piano. Columbia 72373-D. 1-12" record.

SAYAO, BIDU—soprano

Reverse side: Schubert. Three Minuets.

See: Puccini. La Bohème: Musetta's Waltz.

ALLEGRETTO IN C MINOR. See: Schubert. Sonata in C major.

SCARLATTI, DOMENICO (1685-1757)

DIE ALLMACHT. Louise Homer, contralto, with orchestra. (Recorded in 1909). Victor Heritage Series 15-1011. 1-12" record.

SONATA IN D MAJOR, Longo 418, and SONATA IN D MINOR, Longo 423. See: Landowska. A Treasury of Harpsichord Music.

Reverse side: Meyerbeer. Les Huguenots: Nobil signors, saluta!

SONATAS FOR HARPSICHORD. Ralph Kirkpatrick, harpsichordist. Concert Hall Society B-5. (Ltd. Ed.) 3-12" records.

AUFENTHALT. Marian Anderson, contralto, with Franz Rupp at the piano. Victor 11-9836. 1-12" record.

SCHEIDE, WILLIAM H.—conductor

Reverse side: Schubert. Ave Maria.

See: Bach. Arias.

AVE MARIA. Marian Anderson, contralto, with Franz Rupp at the piano. Victor 11-9836. 1-12" record.

SCHMITZ, E. ROBERT—pianist

AVE MARIA. James Melton, with the RCA Victor Orchestra. Frank Black, conductor. Victor 12-0153. 1-12" record.

See: Debussy. Preludes. Book II. Debussy. Reverie.

SCHNEIDER, ALEXANDER—violinist

[RECORDED MUSIC

Reverse side: Schubert: Serenade.

DER HIRT AUF DEM FELSEN. Dorothy Maynor, soprano, with George Schick at the piano and Daid Oppenheim, clarinet obbligato. Victor 12-0186. 1-12" record.

IMPROPTU IN G MAJOR, Op. 90, No. 3, and **WALTZES.** Maryla Jonas, pianist. Columbia 72047-D. 1-12" record.

LIEBESBOTSCHAFT. Dorothy Maynor, soprano, with George Schick at the piano. Victor 10-1372. 1-10" record.

Reverse side: Schubert. Serenade.

OVERTURE IN THE ITALIAN STYLE. Liverpool Philharmonic Orchestra. Sir Malcolm Sargent, conductor. Columbia 72464-D. 1-12" record.

ROSAMUNDE: Ballet Music. Cleveland Orchestra. Erich Leinsdorf, conductor. Columbia 12749-D. 1-12" record.

Reverse side: Mozart. Minuet, K. 409. **DIE SCHONE MULLERIN:** Wohin? Marian Anderson, contralto, with Franz Rupp at the piano. Victor 10-1327. 1-10" record.

Reverse side: Schubert. Der Tod und das Mädchen.

SERENADE. Dorothy Maynor, soprano, with George Schick at the piano. Victor 10-1372. 1-10" record.

Reverse side: Schubert. Liebesbotschaft.

SERENADE. Lauritz Melchior, tenor, with Ignace Strasfogel at the piano. Columbia 17509-D. 1-10" record.

Reverse side: Schubert. Dem Unendlichen.

SONATA IN C MAJOR (Unfinished; completed by Ernst Krenck). Also Allegretto in C minor. Ray Lev, pianist. Concert Hall Society 3-B. (Ltd. Ed.) 4-12" records.

SYMPHONY NO. 5 IN B-FLAT MAJOR. Boston Symphony Orchestra. Serge Koussevitzky, conductor. Victor M-DM-125. 4-12" records.

SYMPHONY NO. 8 IN B MINOR, "Unfinished." Philadelphia Orchestra. Bruno Walter, conductor. Columbia MM-699. 3-12" records.

SYMPHONY NO. 9 IN C MAJOR. NBC Symphony Orchestra, Arturo Toscanini, conductor. Victor M-DM-1167. 6-12" records.

THREE MINUETS. Gregor Piatigorsky, 'cellist, with Ralph Berkowitz at piano. Col. 72373-D. 1-12" record.

DER TOD UND DAS MADCHEN. Marian Anderson, contralto, Franz Rupp at the piano. Victor 10-1327. 1-10" record.

Reverse side: Schubert. Die schöne Müllerin. Wohin?

TRIO NO. 2 IN E-FLAT MAJOR, Op. 100. Alma Trio. Allegro AR-1. 5-12" records.

DEM UNENDLICHEN. Lauritz Melchior, tenor, with Ignace Strassfogel at the piano. Columbia 17509-D. 1-10" record.

SCHUMAN, WILLIAM (1910-)

STRING QUARTET NO. 3. Gordon String Quartet. Concert Hall Society AB. 3-12" records.

SCHUMANN, ROBERT (1810-1856)

ABENDLIED. Boston Pops Orchestra. Arthur Fiedler, conductor. Victor 12-0017. 1-12" record.

Reverse side: Schumann. Träumerei.

ARABESQUE, Op. 18. José Iturbi, pianist. Victor 10-1325. 1-10" record.

ARABESQUE, OP. 18. See: Schumann. Kreisleriana.

AUFSCHWUNG, Op. 12. Ania Dorfmann, pianist. Victor 11-9672. 1-12" record.

Reverse side: Liszt. Un sospiro.

CONCERTO IN A MINOR, Op. 54. Artur Rubinstein, pianist, with the RCA Victor Orchestra. William Steinberg, conductor. Victor M-DM-1176. 4-12" records.

CONCERTO IN A MINOR, Op. 54, Rudolf Serkin, pianist, with the

Philadelphia Orchestra. Eugene Ormandy, conductor. Columbia MMV-734. 4-12" records.

FANTASY IN C MAJOR, Op. 17. Robert Goldsand, pianist. International Records M-304. 4-12" records.

KREISLERIANA, Op. 16. Claudio Arrau, pianist. Columbia MM-716. 5-12" records.

Final side: Schumann. Arabesque, Op. 18.

SCENES FROM CHILDHOOD, Op. 15. Robert Goldsand, pianist. International Records M-305. 3-12" records.

SCENES FROM CHILDHOOD, Op. 15. Maryla Jonas, pianist. Columbia MX-290. 2-12" records.

SONATA IN F MINOR, Op. 14. Leonard Shure, pianist. Vox Set 169. 3-12" records.

SONGS. Blanche Thebom, soprano, with William Hughes at the piano and Laura Newell at the harp. Victor MO-1187. 4-10" records.

Contents: Melancholie; Er ist's; Mutter, Mutter; Lass Mich ihm am Busen hangen; Der Sandmann; In's Freie; Der Himmel hatt eine Träne geweint; Lust der Sturmacht; My Soul Is Dark; Jephtha's Daughter; Sun of the Sleepless; The Days Are Done.

SYMPHONY NO. 3 IN E-FLAT MAJOR, "Rhenish." Minneapolis Symphony Orchestra. Dimitri

Mitropoulos, conductor. Victor M-DM-1184. 4-12" records.

SYMPHONY NO. 4 IN D MINOR. Cincinnati Symphony Orchestra Eugene Goossens, conductor. Victor M-DM-1124. 3-12" records.

TRAUMEREI. See: Lehmann. Selections from *The Big City*.

TRAUMEREI. Oscar Levant, pianist. Columbia 72372-D. 1-12" record.

Reverse side: Brahms. Waltz in A major and Intermezzo in A major.

SCHUMANN-HEINK, ERNESTINE—contralto

See: Donizetti. *Lucrezia Borgia*: Brindisi.

SCOTT, CYRIL (1879-)

CHERRY RIPE. See: Grainger. Favorite Piano Solos.

DANSE NEGRE. See: Grainger. Favorite Piano Solos.

LENTO. See: Grainger. Favorite Piano Solos.

SCRIABIN, ALEXANDER (1872-1915)

SONATA NO. 5 IN F-SHARP MINOR, Op. 53. Ida Krehm, pianist. Paraclete 28-30. 3-10" records.

Final side: Scriabin. Etude in Ninths, Op. 65, No. 1.

SEGOVIA, ANDRE'S—guitarist

See: Bach. *Chaconne*.

Bach. *Prelude, Courante, Sarabande, Bouree, Gavotte, Fugue*.

SEMBRICH, MARCELLA—soprano

See: Donizetti. *Linda di Chamounix: O Luce di quest' anima*.

SERKIN, RUDOLF—pianist

See: Beethoven. *Sonata No. 23 in F minor*.

Schumann. *Concerto in A minor*.

SEVITZKY, FABIEN—conductor

See: Tchaikovsky. *Symphony No. 1*.

SHAW, ROBERT—conductor

See: Bach. *Cantata No. 140*.

Bach. *Magnificat*.

Beethoven. *Symphony No. 9*.

Brahms. *A German Requiem*.

Poulenc. *Petites voix*.

SHILKRET, NATHANIEL (1895-)

THE CREATION. See: Genesis Suite.

SHOSTAKOVICH, DMITRI (1906-)

SYMPHONY NO. 7, "Leningrad." Buffalo Philharmonic Orchestra. William Steinberg, conductor. Musicraft Set 83. 8-12" records.

SYMPHONY NO. 9. Boston Symphony Orchestra. Serge Koussevitzky, conductor. Victor M-DM-1134. 3-12" records.

SHUMSKY, OSCAR—violinist

See: Ravel. Sonata for Violin and 'Cello.

Respighi. Sonata in B minor for Violin and Piano.

SHURE, LEONARD—pianist

See: Brahms. Fantasien.

Schumann. Sonata in F minor.

SIBELIUS, JEAN (1865-)

MAIDEN WITH THE ROSES. See: Hanson. Symphony No. 3.

THE SWAN OF TUONELA. Janssen Symphony Orchestra of Los Angeles. Werner Janssen, conductor. Artist Records 1009. 1-12" record.

SMETANA, BEDRICH (1824-1884)

AUS DER HEIMAT. Mischa Elman, violinist, with Wolfgang Rosé at the piano. Victor 10-1408. 1-10" record.

Reverse side: Dvorák. Slavonic Fantasy in B minor, arr. by Kreisler.

THE BARTERED BRIDE. Overture. Chicago Symphony Orchestra. Désiré Defauw, conductor. Victor 12-0018. 1-12" record.

THE MOLDAU; also Husitska Overture, by Dvořák. Boston Pops Orchestra. Arthur Fiedler, conductor. Victor M-DM-1210. 3-12" records.

POLKAS in F major, A minor, F-sharp minor, F minor, and E-flat major. Erno Balogh, pianist. Vox Set 179. 3-10" records.

TRIO IN G MINOR, Op. 15. Louis Kaufman, violinist; Willem van den Burg, 'cellist; Rudolf Firkušný, pianist. Vox Set 628. 3-12" records.

SMIT, LEO (1921-)

TOCCATA, BREAKDOWN and RONDÉ.

See: American Composers.

SMIT, LEO—pianist

See: Copland Danzon Cubano. Tchaikovsky. Scherzo à la russe.

SPENCER, JANET—contralto

See: Verdi. Don Carlos: O Don fatale!

[RECORDED MUSIC

STAFFORD, Jo—soprano.

American Folk Songs. With Orchestra. Paul Weston, conductor. Capitol Album CC-75. 3-10" records.

Contents: Barbara Allen; He's Gone Away; Poor Wayfaring Stranger; Black Is the Color; Red Rosy Bush; The Nightingale.

STEBER, ELEANOR—soprano

See: Gounod. Faust: Ballad of the King of Thule.
Mozart. Operatic Arias.

STEINBERG, WILLIAM—conductor

See: Bruch. Scottish Fantasy.
Shostakovich. Symphony No. 7.

STERN, ISAAC—violinist

See: Brahms. Sonata No. 3 in D minor.

STEVENS, RISE—mezzo-soprano

See: Ponchielli. La Gioconda: Scene and Duet. Act. III.

STILL, WILLIAM GRANT
(1895-)

LENOX AVENUE SUITE: Blues. See: Kaufman. Americana.

STOKOWSKI, LEOPOLD—conductor

See: Bach. Toccata and Fugue in D minor.

Brahms. Hungarian Dance No. 1.

Enesco. Roumanian Rhapsody No. 1.

Handel. The Messiah: Christmas Music.

Ippolitov-Ivanov. Caucasian Sketches: In the Village.

Strauss. Johann. Fledermaus: Waltzes.

Tchaikovsky. The Sleeping Beauty.

STOSKA, POLYNA—soprano

OPERA ARIAS. With Metropolitan Opera Orchestra. Max Rudolf, conductor. Columbia MX-294. 2-12" records.

Contents: Aria of the Composer, from Ariadne auf Naxos, by Richard Strauss; Scene and Aria from Der Freischütz, by Weber; Marietta's Lute Song, from Die tote Stadt, by Korngold.

SCHAUER, JOHANN JR. (1825-1899)
THE BLUE DANUE. See: Pons. Repeat performance.

DIE FLEDERMAUS. Overture. Boston Pops Orchestra. Arthur Fiedler, conductor. Victor 12-0188. 1-12" record.

Reverse side: Strauss, Johann, Jr. Gypsy Baron Overture.

DIE FLEDERMAUS. Waltzes. Hollywood Bowl Symphony Orchestra. Leopold Stokowski, conductor. Victor 10-1310.

TRITSCH-TRATSCH POLKA and Flight of the Bumblebee, by Rimsky-Korsakovx. Carnegie Pops Orchestra. Maurice Abravanel, conductor. Columbia 7566-M. 1-12" record.

Reverse side: Wolf-Ferrari. Jewels of the Madonna: Dance of the Camorristi.

VOICES OF SPRING. See: Pons. Repeat Performance.

Strauss, Johann Jr. (1825-1899) and Dorati, Antal (1906-)

MUSIC FOR BALLET: GRADUATION BALL. Dallas Symphony Orchestra. Antal Dorati, conductor. Victor M-DM-1180. 4-12" records.

Strauss, Joseph (1827-1870)

MUSIC OF THE SPHERES. Boston Pops Orchestra. Arthur Fiedler, conductor. Victor 12-0068. 1-12" record.

Strauss, Richard (1864-)

ARIADNE AUF NAXOS: Aria of the Composer. See: Stoska. Opera Arias.

LE BOURGEOIS GENTILHOMME. Pittsburgh Symphony Orchestra. Fritz Reiner, conductor. Columbia MM-693. 5-12" records.

BURLESKE IN D MINOR and Konzertstück in F minor by Weber.

Claudio Arrau, pianist, and Chicago Symphony Orchestra, Désiré Defauw, conductor. Victor M-DM-1216. 5-12" records.

FEUERSNOT: Love Scene. Royal Philharmonic Orchestra. Sir Thomas Beecham, conductor. Victor 12-0289. 1-12" record.

EIN HELDENLEBEN. Pittsburgh Symphony Orchestra. Fritz Reiner, conductor. Columbia MM-748. 5-12" records.

DER ROSENKAVALIER SUITE. Philadelphia Orchestra. Eugene Ormandy, conductor. Columbia MM-742. 3-12" records.

STRAVINSKY, IGOR (1882-)

BABEL. See: Genesis Suite.

CONCERTINO FOR STRING QUARTET and THREE PIECES FOR STRING QUARTET. Gordon String Quartet. Concert Hall Society B-6. (Ltd. Ed.) 2-12" records.

DANSE RUSSE: See: Gimpel. Dances.

THE FAIRY'S KISS: Divertimento. RCA Victor Symphony Orchestra. Igor Stravinsky, conductor. Victor M-DM-1202. 3-12" records.

L'HISTOIRE DU SOLDAT and OCTET FOR WIND INSTRUMENTS. Members of the Boston Symphony Orchestra. Leonard Bernstein, conductor. Victor M-DM-1197. 5-12" records.

PASTORALE, for violin and wind quartet. Joseph Szigeti, violinist, with ensemble. Igor Stravinsky, conductor. Columbia 72495-D. 1-12" record.

Reverse side: Stravinsky. Russian Maiden's Song.

RUSSIAN MAIDEN'S SONG. Joseph Szigeti, violinist, and Igor Stravinsky at the piano. Columbia 72495-D. 1-12" record.

Reverse side: Stravinsky. Pastorale.

STUYVESANT STRING QUARTET

See: Bloch. String Quartet No. 2.
Brahms. Quintet in B minor.
Villa-Lobos. Quartet No. 6.

SUK, JOSEF (1874-1935)

FOUR PIECES, Op. 17, Nos. 1 and 2. Ginette Neveu, violinist, with Jean Neveu at the piano. Victor 11-9840. 1-12" record.

SUNKMAN, HARRY—pianist

See: Debussy. Clair de lune.

SULLIVAN, SIR ARTHUR (1842-1900)

IOLANTHE OVERTURE. Liverpool Symphony Orchestra. Sir Malcolm Sargent, conductor. Columbia 72526-D. 1-12" record.

SUPPE, FRANZ VON (1819-1895)
LIGHT CAVALRY OVERTURE. Boston Pops Orchestra. Arthur Fiedler, conductor. Victor 11-9953. 1-12" record.

SVANHOLM, SET—tenor

See: Wagner. Die Meistersinger: Am stillen Herd.

SZELL, GEORGE—conductor

See: Beethoven. Symphony No. 4.

SZIGETI, JOSEPH—violinist

See: Beethoven. Concerto for violin and Orchestra.
Stravinsky. Pastorale, for violin and wind quartet.

TAGLIAVINI, FERRUCCIO—tenor

TAGLIAVINI SINGS OPERATIC ARIAS. With RCA Victor Orchestra. Antal Dorati, conductor. Victor MO-1191. VO-13. 2-12" records.

Contents: Lamento di Federico, from L'Arlesiana, by Ciléa; Una Furtiva lagrima, from L'Elisir d'Amore, by Donizetti; O Paradiso, from L'Africaine, by Meyerbeer; Parmi veder le lagrime, from Rigoletto, by Verdi.

TAJO, ITALO—basso

See: Mozart. Concert Arias.

TANSMAN, ALEXANDER (1897-)

ADAM AND EVE. See: Genesis Suite.

TAUBER, RICHARD—conductor

See: Puccini, La Bohème. Selections.

TCHAIKOVSKY, PETER ILITCH
(1840-1893)

ANDANTE CANTABILE. Quartet No. 1 in D major, Op. 11: William Primrose, violist, with David Stimer at the piano. Victor 12-0287. 1-12" record.

Reverse side: Kreisler. Liebesleid.

CONCERTO NO. 1 IN B-FLAT MINOR, for piano and orchestra. Artur Rubinstein, pianist, with the Minneapolis Symphony Orchestra. Dimitri Mitropoulos, conductor. Victor M-DM-1159. 4-12" records.

CONCERTO NO. 2 IN G MAJOR, for piano and orchestra. Shura Cherkassky, pianist, with the Santa Monica Symphony Orchestra. Jacques Rachmilovich, conductor. Concert Hall Society A-M (unlimited release). 4-12" records.

CONCERTO IN D MAJOR, for violin and orchestra. Erica Morini, violinist. Chicago Symphony Orchestra. Désiré Defauw, conductor. Victor M-DM-1168. 4-12" records.

FRANCESCA DA RIMINI. Boston Symphony Orchestra. Serge Kous-

sevitzky, conductor. Victor M-DM-1179. 3-12" records.

JUNE (BARCAROLLE IN G MINOR). José Iturbi, pianist. Victor 12-0242. 1-12" record.

Reverse side: Tschaikovsky. November (Troika en traineaux).

LES LARMES. See: Teyte. Treasures from the Repertoire of Maggie Teyte.

NONE BUT THE LONELY HEART. Leonard Warren, baritone, with Willard Sektberg at the piano. Victor 10-1406. 1-10" record.

Reverse side: D'Hardelot. Because.

NUTCRACKER SUITE, Op. 71a. Andre Kostelanetz and his Orchestra. Columbia MM-714. 3-12" records.

NUTCRACKER SUITE, no. 2, Op. 71b. Boston Pops Orchestra. Arthur Fiedler, conductor. Victor M-DM-1164. 2-12" records.

ROMEO AND JULIET. NBC Symphony Orchestra. Arturo Toscanini, conductor. Victor M-DM-1178. 3-12" records.

Final side: Kabalevsky. Colas Breugnon Overture.

SCHERZO A LA RUSSE. Leo Smit, pianist. Concert Hall Society AP.

(Unlimited issue). 1-12" record.

SLEEPING BEAUTY. Symphony Orchestra. Leopold Stokowski, conductor. Victor M-DM-1205. 6-12" records.

SONGS. Irra Petina, soprano, with orchestra. Walter Hendl, conductor. Columbia MM-712. 3-12" records.

Contents: Liza's Aria, from *Pique Dame*; It was Early Spring; None but the Lonely Heart; Green Grass; I Wish in This Moonlight Night; Don't Doubt Me, Dear; Where Dancing Was Loudest; Whether by Day.

SYMPHONY NO. 1, "WINTER DREAMS." Indianapolis Symphony Orchestra. Fabien Sevitzky, conductor. Victor M-DM-1189. 5-12" records.

SYMPHONY NO. 1, "WINTER DREAMS." Santa Monica Symphony Orchestra. Jacques Rachmilovich, conductor. Disc Set 801. 4-12" records.

SYMPHONY NO. 4 IN F MINOR. Philadelphia Orchestra. Eugene Ormandy, conductor. Columbia MM-736. 5-12" records.

SYMPHONY NO. 5 IN E MINOR. Philharmonia Orchestra. Paul Kletski, conductor. Columbia MM-701. 6-12" records.

TELEMANN, GEORG PHILIPP
(1681-1767)

FANTASIAS. Edith Weiss-Mann, harpsichordist. Allegro AR-2. 2-12" records.

TETRAZZINI, LUISA—soprano

See: Verdi. *Rigoletto*: Quartet.

TEYTE, MAGGIE—soprano

FRENCH OPERATIC ARIAS, with RCA Victor Orchestra. Jean Paul Morel, conductor. Victor MO-1169. 3-12" records.

Contents: Air de Serpina, from *La Serva Padrona*, by Pergolesi; La Sagesse est un tresor, from *Rose et Colas*, by Monsigny; Adieu, chère Louise, from *Le Deserteur*, by Monsigny; Rose chère, from *Zémire et Azor*, by Grétry; Vous étiez ce que vous n'êtes plus, from *Le Tableau parlant*, by Grétry; Je sais attacher des rubans, from *Les Oïes de frère Philippe*, by Dourlens.

TREASURES FROM THE REPERTOIRE OF MAGGIE TEYTE. With Gerald Moore at the piano. Gramophone Shop Set-3. 4-12" records.

Contents: La lettre de Geneviève and Duo de la fontaine, from *Pelléas et Mélisande*, by Debussy; Le Martin-pêcheur and D'Anne jouant de l'espinet, by Ravel; La lune blanche luit dans les bois and J'ai presque peur en vérité, from *La Bonne chanson*, by Fauré; Etre adoré and Air des adieux, from Mozart, by Hahn; Oh! quand je dors, by Liszt; Les Larmes, by Tchaikovsky.

THEBOM, BLANCHE—contralto

See: Ponchielli. *La Gioconda*: Voce di donna.
Schumann. Songs.

THOMAS, CHARLES LOUIS AMBROISE (1811-1896)

MIGNON: Addio Mignon. Fernando de Lucia, tenor, with orchestra. (Recorded in 1906). Vic-

tor Heritage Series 15-1024. 1-12" record.

Reverse side: Verdi: La Traviata: Dei miei bollenti spiriti.

MIGNON: Rondo Gavotte. Nan Merriman, mezzo-soprano, with the RCA Victor Symphony Orchestra. Frieder Weissmann, conductor. Victor 12-0067. 1-12" record.

Reverse side: Gluck. Orfeo ed Euridice: Che farò senza Euridice.

MIGNON: Swallow Duet. Risë Stevens, mezzo-soprano, and Ezio Pinza, basso, with Metropolitan Opera Orchestra. Fausto Cleva, conductor. Columbia 72371-D. 1-12" record.

Reverse side: Ponchielli. La Gioconda: Scene and Duet, Act III.

RAYMOND OVERTURE. City of Birmingham Orchestra. George Weldon, conductor. Columbia 72374-D. 1-12" record.

THOMAS, CHRISTOPHER

OH! MEN FROM THE FIELDS. Marian Anderson, contralto. Franz Rupp at the piano. Victor 10-1300. 1-10" record.

Reverse side: Hook. Bright Phoebus. THOMAS, MILTON—viola d'amore See: Hindemith. Sonata for Viola d'amore and piano

THOMAS, THOMAS L.—baritone

DANNY BOY. (Londonderry Air) with Jacob Hanemann at the piano. Victor 10-1312. 1-10" record.

Reverse side: Spilman. Flow Gently, Sweet Afton.

LOCH LOMOND (Scotch air). with Jacob Hanemann at the piano. Victor 10-1301. 1-10" record.

Reverse side: Bendemeer's Stream (Irish air).

TITTA, ETTORE

CANZONA. Titta Ruffo, baritone, with orchestra. (Recorded in 1912). Victor Heritage Series 15-1028. 1-12" record.

Reverse side: Verdi. Don Carlos: Per me giunto e il di Supremo.

TOCH, ERNST (1887-)

THE CHINESE FLUTE. Alice Mock, soprano, with the Pacific Symphonette. Manuel Compinsky, conductor. Alco Set AC-203. 3-12" records.

THE COVENANT. See: Genesis Suite.

SPITZWEG SERENADE. Louis Kaufman, first violin; Grischa Monasewitch, second violin; Ray Menhennick, viola. Vox Set 117. 2-10" records.

TOSCANINI, ARTURO—conductor

[RECORDED MUSIC

See: Berlioz. Romeo and Juliet.
 Gluck. Orfeo ed Euridice:
 Dance of the Spirits.
 Kabalevsky. Colas Breugnon
 Overture.
 Mozart. Symphony No. 35
 in D major.
 Schubert. Symphony No. 9
 in C major.
 Tchaikovsky. Romeo and
 Juliet.
 Wagner. A Wagner Pro-
 gram.

TRIGGS, HAROLD

DANZA BRAZILIANA. See: Kauf-
 man. Americana.

TOUREL, JENNIE—mezzo-soprano

See: Rossini. Rossini Arias.

TRAUBEL, HELEN—soprano

See: Wagner. Tristan und Isolde:
 Love Duet.

TUCKER, RICHARD—tenor

See: Meyerbeer. L'Africana: O
 Paradiso!

VAUGHAN WILLIAMS, RALPH
 (1872-)

CONCERTO FOR OBOE AND STRINGS.
 Mitchell Miller, oboist, with the
 Saidenberg Little Symphony Or-

chestra. Daniel Saidenberg, con-
 ductor. Mercury DM-7. 3-12"
 records.

VERDI, GIUSEPPE (1813-1901)

AIDA: Aïda a me togliesti. Enrico
 Caruso, tenor, and Louise Homer,
 contralto, with orchestra.
 (Recorded in 1910). Victor Heri-
 tage Series 15-1025. 1-12" record.
 Reverse side: Aïda: Gia i sacredoti
 aduansi.

AIDA: Ritorno vincitor. Zinka
 Milanov, soprano, with RCA
 Victor Orchestra. Frieder Weiss-
 mann, conductor. Victor 11-
 9839. 1-12" record.

Reverse side: Il Trovatore. D'Amor
 sull' ali Rosee.

DON CARLOS: O Don Fatale!
 Janet Spencer, contralto, with
 orchestra. (Recorded in 1911).
 Victor Heritage Series 15-1022.
 1-12" record.

Reverse side: McLennan-Harris. The
 Hills o'Skye.

DON CARLOS: Per me giunto e il
 di Supremo. Titta Ruffo, bari-
 tone, with orchestra. (Recorded
 in 1908). Victor Heritage Series
 15-1028. 1-12" record.

Reverse side: Titta. Canzone.

ERNANI: Ernani involami. Mar-
 cella Sembrich, soprano, with or-
 chestra. (Recorded in 1908). Vic-
 tor Heritage Series 15-1027. 1-12"
 record.

Reverse side: Donizetti. Linda di Chamounix: O Luce di quest' anima. LA FORZA DEL DESTINO: Solenne in questa ora and Invano Alvaro, Jan Peerce, tenor, and Leonard Warren, baritone, with RCA Victor Orchestra. Erich Leinsdorf, conductor. Victor M-DM-1156. 2-12" records.

Final side: Puccini. La Bohème: Mimi, tu più.

I LOMBARDI: Polonaise. Blanche Arral, soprano, with orchestra. (Recorded in 1909). Victor Heritage Series 15-1016. 1-12" record. Reverse side: Gounod. Faust: Jewel Song.

UN BALLO IN MASCHERA: Barcarola. Jussi Bjoerling, tenor, with orchestra. Nils Grevillius, conductor. Victor 10-1323. 1-10" record.

Reverse side: Giordano. Andrea Chénier: Come un bel di di maggio.

OTELLO: Willow Song and Ave Maria. Licia Albanese, soprano, with RCA Victor Orchestra. Frieder Weissmann, conductor. Victor 11-9957. 1-12" record.

RIGOLETTO: Parmi veder le lagrime. See: Tagliavini. Tagliavini Sings Operatic Arias.

RIGOLETTO: Quartet. Luisa Tetrazzini, soprano; Josephine Jacoby, contralto; Enrico Caruso, tenor; Pasquale Amato, baritone; with orchestra. (Recorded in 1912). Victor Heritage Series 15-1019. 1-12" record.

Reverse side: Gounod. Faust: Trio.

RIGOLETTO: Tutte le feste al tempio. Olympia Boronat, soprano, with orchestra. (Recorded in 1908). Victor Heritage Series 15-1023. 1-12" record.

Reverse side: Donizetti. Don Pasquale: So anch'io la virtu magica.

LA TRAVIATA. Adriana Guerrini, Luigi Infantino, Paolo Silveri, and others, with chorus and orchestra of the Rome Opera House. Vincenzo Bellezza, conductor. Two Volumes. Columbia MOP-25. 15-12" records.

LA TRAVIATA: Addio del passato. Licia Albanese, soprano, with RCA Victor Orchestra. Victor 12-0014. 1-12" record.

Reverse side: Bizet. Carmen: Micaëla's Air.

LA TRAVIATA: Dei miei bollenti spiriti. Fernando de Lucia, tenor, with orchestra. (Recorded in 1906). Victor Heritage Series 15-1024. 1-12" record.

Reverse side: Thomas. Mignon: Addio Mignon.

LA TRAVIATA: Drinking Song. Luigi Infantino, Adriana Guerrini, Maria Huder, Adelio Zaginara, Paolo Radkowsky, Gino Conti, and Carlo Platania, with chorus and orchestra of the Rome Opera House. Vincenzo Bellezza, conductor. Columbia 72529-D. 1-12" record.

Reverse side: La Traviata: Parigi, O cara.

LA TRAVIATA: Di Provenza il mar. Robert Merrill, baritone, with the RCA Victor Orchestra. Jean Paul Morel, conductor. Victor 11-9794. 1-12" record.

Reverse side: Bizet. Carmen: Toreador Song.

IL TROVATORE: D'Amor sull' ali rosei. Zinka Milanov, soprano, with RCA Victor Orchestra. Frieder Weissmann, conductor. Victor 11-9839. 1-12" record.

Reverse side: Aïda: Ritorno vincitor.

IL TROVATORE: Quel suono! Leonard Warren, baritone, with RCA Victor Chorale and Orchestra. Robert Shaw and Jean Paul Morel, conductors. Victor 11-9956. 1-12" record.

Reverse side: Verdi. Il Trovatore: Di geloso amor.

VILLA-LOBOS, HEITOR (1884-)

QUARTET NO. 6 IN E MAJOR. Stuyvesant String Quartet. International Records M-301. 3-12" records.

VIVALDI, ANTONIO (1680-1743)

CONCERTO IN D MAJOR, arr. by Bach. See: Landowska. A Treasury of Harpsichord Music.

VOORHEES, DONALD—conductor

See: Kreisler. Viennese Rhapsodic Fantasietta.

WAGNER, RICHARD (1813-1883)

ATTENTE. See: Lail. Songs of Wagner, Gluck, and Franz.

DORS MON ENFANT. See: Lail. Songs of Wagner, Gluck, and Franz.

DIE MEISTERSINGER: Am Stillen Herd. Set Svanholm, tenor, with RCA Victor Orchestra. Frieder Weissmann, conductor. Victor 11-9791. 1-12" record.

Reverse side: Die Meistersinger: Prize Song.

DIE MEISTERSINGER: Aria and Quintet. Polyna Stoska, soprano; Herbert Janssen, baritone; Torssten Ralf, tenor; Herta Glaz, contralto; John Garris, tenor; and Metropolitan Opera Orchestra. Max Rudolf, conductor. Columbia 72518-D. 1-12" record.

MIGNONNE. See: Lail. Songs of Wagner, Gluck, and Franz.

PARSIFAL: Prelude and Good Friday Spell. Boston Symphony Orchestra. Serge Koussevitzky, conductor. Victor M-DM-1198. 3-12" records.

DAS RHEINGOLD: Erda's Warning. Blanche Thebom, contralto, with orchestra. Frieder Weissmann, conductor. Victor 11-9795. 1-12" record.

Reverse side: Ponchielli. La Gioconda: Voce di donna.

DER TANNENBAUM. See: Lail. Songs of Wagner, Gluck, and Franz.

TANNHAUSER: Blick' ich umher. Joel Berglund, baritone, with orchestra. Leo Blech, conductor. Victor 12-0185. 1-12" record. Reverse side: Tannhäuser: Song to the Evening Star.

TANNHAUSER: Wolfram's Ansprache. Otto Goritz, baritone, with orchestra. (Recorded in 1910). Victor Heritage Series 15-1030. 1-12" record.

Reverse side: Brüll. The Golden Cross: Bombardon's Song.

TRISTAN UND ISOLDE: Love Duet. Helen Traubel, soprano; Torsten Ralf, tenor; Herta Glaz, contralto; with Metropolitan Opera Orchestra. Fritz Busch, conductor. Columbia MX-286. 2-12" records.

A WAGNER PROGRAM. NBC Symphony Orchestra. Arturo Toscanini, conductor. Victor M-DM-1135. 4-12" records.

Contents: Siegfried Idyll; A Faust Overture; The Ride of the Valkyries.

WAGNERIAN EXCERPTS. Torsten Ralf, tenor, with Metropolitan Opera Orchestra. Fritz Busch, conductor. Columbia MM-634. 4-12" records.

Contents: Rome Narrative, from Tannhäuser; But a Single Weapon, from

Parsifal; Prize Song and By the Peaceful Hearth, from Die Meistersinger; In Distant Land and Lohengrin's Farewell, from Lohengrin.

WALDTEUFEL, EMIL (1837-1915) **ESPAÑA WALTZ.** Carnegie Pops Orchestra. Walter Hendl, conductor. Columbia 7591. 1-12" record.

Reverse side: Pierné. Entrance of the Little Fauns.

WALTER, BRUNO—conductor

See: Beethoven. Concerto in D major, for violin and orchestra.

Mahler. Symphony No. 5.

Schubert. Symphony No. 8.

WALTON, WILLIAM (1902-)

PORTSMOUTH POINT OVERTURE. Minneapolis Symphony Orchestra. Dimitri Mitropoulos, conductor. Columbia 12755-D. 1-12" record.

WARREN, LEONARD—baritone

SEA SHANTIES, arr. by Tom Scott. With orchestra and chorus. Morris Levine, conductor. Victor MO-1186. 4-10" records.

Contents: Blow the Man Down; Rio Grande; Shenandoah; Low Lands; The Drummer and the Cook; Haul-a-Way Joe; The Drunk Sailor; A-Rovin'.

See: Leoncavallo. Pagliacci: Prologue.

Peerce. Operatic Duets.

Tchaikovsky. None but the Lonely Heart.
Verdi. Il Trovatore: Quel suono!

WAXMAN, FRANZ—conductor

See: Bach. Concerto in D minor, for two violins and orchestra.

WEBER, KARL MARIA VON (1786-1826)

DER FREISCHUTZ. Overture. Philadelphia Orchestra. Eugene Ormandy, conductor. Columbia 12665-D. 1-12" record.

DER FREISCHUTZ: Scene and Aria.
See: Stoska. Opera Arias.

INVITATION TO THE DANCE. Philadelphia Orchestra. Eugene Ormandy, conductor. Columbia 12750-D. 1-12" record.

KONZERTSTUCK IN F MINOR and Burleske in D minor by Richard Strauss. Claudio Arrau, pianist, and the Chicago Symphony Orchestra. Désiré Defauw, conductor. Victor M-DM-1216. 5-12" records.

OBERON. Overture. Boston Symphony Orchestra. Serge Koussevitzky, conductor. Victor 11-9951. 1-12" record.

WEILL, KURT (1900-)

FOUR WALT WHITMAN SONGS. William Horne, tenor, with Adam Garner at the piano. Concert Hall Society 7-B. (Ltd. Ed.) 2-12" records.

WEINBERGER, JAROMIR (1896-)

SCHWANDA: Polka and Fugue. Minneapolis Symphony Orchestra. Dimitri Mitropoulos, conductor. Victor 12-0019. 1-12" record.

WEINRICH, CARL—organist

See: Bach. Preludes and Fugues, for organ.

Buxtehude. Organ Music.

WEISS-MANN, EDITH—harpso-chordist

See: Telemann. Fantasias.

WEISSMANN, FRIEDER—conductor

See: Verdi. Otello: Willow Song.

WELDON, GEORGE—conductor

See: Thomas. Raymond Overture.

WHITE, ERNEST—organist

See: Bach. Eight Little Preludes and Fugues.

WIENIAWSKI, HENRI (1835-1880)

MAZURKA-DUDZIARZ. See: Gimpel. Dances.

WOLF-FERRARI, ERMANNO (1876-1948)

WOODWORTH, G. WALLACE—conductor

JEWELS OF THE MADONNA: Dance of the Camorristi: Carnegie Pops Orchestra. Maurice Abravanel, conductor. Columbia 7566-M. 1-12" record.

See: Byrd. Motets.

Reverse side: Strauss, Johann. Tritsch-Tratsch Polka and Flight of the Bumblebee, by Rimsky-Korsakov.

ZAKIN, ALEXANDER—pianist

THE SECRET OF SUZANNE. Overture. See: Liszt. Mephisto Waltz.

See: Brahms. Sonata No. 3 in D minor.

ZINGHERA, ALFRED—viola da gamba

See: Couperin. Suite No. 2 in A minor.

UNIVERSAL
LIBRARY



110 003

UNIVERSAL
LIBRARY